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# DRAMATIC MIRROR

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ELISABETH MARBURY



## SAN ANTONIO'S NEW MANAGER.



The Grand Opera House at San Antonio, Texas, will open the season on Sept. 3 with Robert Mantell in *The Face in the Moonlight*. The theatre will then be under entirely new management, Messrs. Rigsby and Walber, two enterprising young Texans, having secured control of it. W. C. Rigsby has been connected with the International and Great Northern Railroad for the past ten years and he is well and favorably known in San Antonio.

The Grand will be under the personal management of George H. Walker, whose portrait appears at the head of this article. Mr. Walker has acted in various capacities in connection with Greenwall's Texas Circuit for the past fourteen years. He is deservedly popular with all branches of the profession.

The Grand Opera House is now undergoing a thorough renovation. With the improvements completed it will be one of the handsomest houses in the South. The stockholders are sparing no expense in bringing this about. The booking is being done for Mr. Walker by Henry Greenwall, of the American Theatrical Exchange.

## THE READING OF RHEA'S PLAY.

At the Villa Beatrice, Mlle. Rhea's Summer residence at Montmorency, a fête was given a few days ago. The occasion was the first reading of Mlle. Rhea's new play, *The Queen of Sheba*, with the music directed by Oscar Comettant, who had engaged, besides two harpists, six pupils of the Conservatoire to sing the choruses.

The author, Adrien Barbusse, who is an accomplished English scholar, read his play. Rhea read her own part, and W. S. Hart read the part of Hiram. In the fourth act a chorus of young men celebrated the glory of the Almighty. That chorus is succeeded by another, sung by young girls. Then Solomon, kneeling, addresses the people. This scene is followed by one that will probably prove to be the most effective in the play. It is played by the Queen of Sheba and Hiram, the chief builder of the temple. It is a scene in which love and passion yield to duty.

Enthusiastic applause followed the reading and the critic of one of the leading Paris journals said of it: "We doubt if ever a play more noble, more elevating, more powerful has been written in this generation."

Among the spectators and guests were Henri Barbusse, Madame Comettant, M. and Madame Claude David, René de Pont-Jest, Emile Blavet of the *Figaro*, M. Mayer of *Le Siècle*, J. L. Knubley, the well-known translator, M. Chelles and Mlle. Tessandier of the Odeon, and others conspicuous in Paris theatrical and journalistic life.

After the reading a delightful lunch was discussed. The guests drank to the Queen of Sheba, to the author and to the interpreters. The toast to America was offered by Henri Barbusse, in some verses which ended with the following lines:

"Je bois, bois à la grande Amérique,  
Que nos vœux traversent l'amer;  
Au peuple libre et pacifique  
United States forever!"

## THE CHANGES AT THE MANHATTAN.

When the Manhattan is opened by Koster and Bial on Aug. 25 a great change will be noticed in the interior.

Mr. Koster told a *Manhattan* reporter yesterday that \$50,000 has been spent to adapt the house to vaudeville purposes.

On the lower floor every other row of chairs in the main auditorium, with the exception of a few in front, has been removed. Seven hundred seats remain. The mezzanine boxes have not been disturbed, but on the second tier ten boxes have been taken out in the centre, to enable those in the "Lounge" and promenade, that extends to Thirty-fourth Street, to see the performance. Tables and chairs have been placed in the promenade for the use of those wishing to smoke and drink. Divans and couches have been scattered about the "Lounge." Palms and flowering plants will line the promenade. Prices will range from twenty-five cents to fifteen dollars, according to location of seats and boxes. It is the intention of the management to cater to the best class of theatregoers and to exclude the rougher element.

Among the attractions for the opening are Señora Tortajada and a troupe of Spanish troubadours, including instrumentalists, dancers and pantomimists, from the Grand Cino de Paris, Madrid; the Delina Sisters,

of Vienna, singers and dancers; Maude St. John, serio-comic, of the Empire, London, and Mlle. Paquerette.

There will be matinees on Saturdays only. Ushers will be in livery, like those at the London Alhambra.

Two ninety-eight horse power engines will operate exhaust fans just back of the proscenium for the purpose of drawing the smoke and warm air out of the house.

## A BENEFIT FOR THE MEECHES.

A testimonial is to be given to the Meech Brothers, at the Buffalo Academy of Music on Aug. 22.

The committee in charge of the affair includes George Clinton, president of the Buffalo Merchants' Exchange; Charles F. Bishop, mayor of Buffalo; George Urban, Jr., president of the Buffalo Safe Deposit Company; William Thurstone, secretary of the Merchants' Exchange, and other prominent citizens.

They have issued a circular letter, which reads as follows:

"You are probably aware of the much to be regretted fact that after a long, honorable, and heretofore successful career, the Meech Brothers of this city, and themselves involved in financial difficulties, resulting from the stringency in the money market. They have the heartiest sympathy of the entire community in the unlooked-for crisis that has arisen, and as a mark of the esteem in which they are held here, and as a practical manifestation of that sympathy and esteem it has been resolved to tender them a testimonial benefit. In the past these gentlemen have always been found prompt in responding to such calls, and it is believed that the profession will very heartily co-operate in this most worthy enterprise, which will be under the auspices of a committee of prominent citizens, representing the most important commercial and social interests of Buffalo. The benefit will be given at the Academy of Music, Aug. 22."

Members of the profession desirous to extend their sympathy and help to these well-known and respected managers should send remittances to William Thurstone, Merchants' Exchange, Buffalo.

## KITTY CHEATHAM TO STAR.

Kitty Cheatham resigned a few weeks ago from Mr. Daly's company. She had been connected with it for five years. Last Tuesday she was summoned by a telegram from Charles Frohman to come to town from Point Pleasant, where she is spending the Summer.

On her arrival Miss Cheatham was met by a very flattering and unexpected offer from Mr. Frohman, and she accepted it without delay. Under the terms of this engagement Miss Cheatham will star in the South as June and in a new play for fourteen weeks, beginning in October.

The South is her home, and she is widely known throughout the territory that will be covered. The arrangement is most advantageous to the charming young actress. She will receive a large salary and will be accompanied on her travels by her mother and sister, whose expenses will be defrayed by the manager.

In January next Miss Cheatham will return to New York, to originate an important part in one of Mr. Frohman's productions. Any doubts Miss Cheatham's friends may have felt as to the wisdom of her resignation from the Daly company have been dissipated by this auspicious development.

## MR. HART'S BREEZY VACATION.

Joseph Hart, of Hallen and Hart, writes to *The Mirror* on his vacation pleasures at Vinal Haven, Maine. Says Mr. Hart:

"Fourteen miles out at sea, on an island nine miles long and six miles wide, I sit writing in front of a log fire in this warm month of August. And I know that Prophet Dunn has been giving you all you can stand at the other extreme."

"I have just returned from Bar Harbor where I have been cruising in *The Idea*. By the way, we are about to have a yacht race here, the stakes twenty-five dollars a side, and the honor of owning the best boat in the harbor. W. A. Sands, who has been with the Lyceum Theatre company for the past three years, is to be the referee. He will report the result to *The Mirror*."

"I am enjoying myself immensely. This is a great place to write. I have finished ten new songs for next season to be sung in *The Idea*. I have also been working on a new farce-comedy called *The Doctor* which I expect to have almost finished by the time I leave here."

"I shall be in the city about the 20th inst. We are to begin rehearsals on the 28th."

## TIM MURPHY WILL STAR.

S. T. King, treasurer of the De Wolf Hopper Opera company, signed a contract last week to star Tim Murphy for five seasons, beginning Sept. 1, 1909.

"Mr. Murphy has been under the management of Hoyt and Thomas for many years," said Mr. King to a *Manhattan* reporter yesterday, "and it occurred to him and to me that it would not be a bad idea were the money that he has attracted to the coffers of that firm of managers to be directed in another direction."

"It has been a span of success for Mr. Murphy, from *A Brass Monkey* to *A Texas Steer*."

"I have a comedy—a legitimate piece—in which he will, I believe, have an opportunity to show off all the comic ability that is in him."

Mr. King will remain as treasurer for Hopper until next June.

## MANAGER HAYMAN IS HOPEFUL.

In speaking of the outlook for the coming season, Manager Al Hayman had the following to say to a representative of *The Mirror*: "Notwithstanding the severe financial crisis I think that managers of theatres and first-class attractions need have no uneasiness regarding the coming season, for the history of all previous panics has been that first-class

attractions have always made money. People must have amusement, and the only sort of panic that can affect a theatre or a manager is the failure of the attraction."

## JACK CURRY'S NEW STAR.

Last week a contract was signed that will place Powell, the well-known magician, under the sole direction of Jack Curry for a term of years. Mr. Curry has cancelled his agreement and severed all business relations with the other magician, Zanzie. Powell ought to prove a strong card for Mr. Curry. He is not only a producer and originator of novelties, but he enjoys a fine reputation throughout the country. When Powell returned from a three years' South American tour he was engaged at the Eden Musee in this city for four weeks. He made such a hit, however, that the engagement was extended for six months. He has an able and handsome assistant in Mlle. Vera. The illusions heretofore announced in connection with Zanzie are all the property of Mr. Curry, and they will be retained with the Powell company. These, with Powell's paraphernalia, will probably make the largest outfit ever possessed by any magician. Quantities of lithographic printing have been ordered; beautiful and complete stage settings will be carried. Altogether, everything will be done by Mr. Curry to present Powell to the public in the best manner possible.

## UNDER NEW MANAGEMENT.

Extensive improvements have been made in the Aberdeen Hotel at the corner of Broadway and Twenty-first Street. Private bathrooms have been added to every suite of rooms, the kitchen has been placed on the top floor, the house has been newly furnished throughout, and everything has been done to make it equal in comfort, elegance and convenience to the best hotels in the city. These alterations are due to a change of management. The Aberdeen has passed into the hands of George F. Atherton, who is thoroughly qualified to conduct the house in a first-class manner. Mr. Atherton has had wide experience in the hotel business, having been identified with the Pequot House at New London, and the Avon Beach Hotel at Bath Beach. He has, moreover, had an insight into the theatrical business. Mr. Atherton intends to cater especially for the custom of members of the profession. He has a wide acquaintance among them and he knows their wants. He will be pleased to have them call at the Aberdeen and inspect the preparations that are being made on such a liberal scale for the entertainment of guests. No more central and agreeable stopping place for professionals while in town can be found.

## SHE PLAYED ROUND THE GLOBE.

Cora Tinnie, the soubrette who left America three years ago, is at the Imperial Hotel. She had not been in town two hours before E. E. Rice engaged her to sing Captain Absurdum, the second part in *Venus*. She has been rehearsing it at Palmer's.

"During my long trip," said Miss Tinnie to a *Mirror* reporter, "I played in many parts of the world. I was in Carte's company and in *The Natch Girl* in London. Last year I was in Australia with Edward Solomon, Marion Hood and others of the Gaiety company. When I found that after leaving Australia the party would visit New Zealand I resigned. I have no ambition to appear before New Zealand audiences."

"Soon after I reached India I saw it reported in New York papers that I was going to marry Lord Hays. When an American soubrette goes abroad a report like that is certain to appear in print. Of course, in my case the rumor was unfounded. I know his lordship, but I have no inclination to become Lady Hays, nor has such an idea ever entered his mind. I am sure."

## KATHRINE CLEMMONS' TOUR.

Kathrine Clemmons has given up all the dates booked for her by John W. Hamilton and is making an entirely new route. Last week she secured excellent time in Chicago, St. Louis and Pittsburgh. Miss Clemmons' latest engagement is Little Sara, a phenomenal child dancer, who recently closed with Lillian Russell. Charles Puerner, Miss Russell's musical director, is composing special music for *A Lady of Venice*. Francis Carlyle will be Miss Clemmons' leading man; Clarence Handyside will play the heavy part, and Effie Germon, Lee Bascom and Mary Croxton have also been engaged. Manager George W. Wotherspoon says that in the play Miss Clemmons will wear six superb costumes, including a suit of armor. Among the features will be a broadsword combat, a flower dance arranged by Mme. Sohke, a moonlight masque fete and a harp solo. Miss Clemmons, who has been in Chicago, has returned to New York and will soon begin rehearsals of her play.

## A GALLANT RESCUE.

The other day a young lady who is spending the Summer at South Cairo in the Catskills had a narrow escape from drowning. While bathing she got beyond her depth. After struggling fruitlessly, she sank from view. Gus Pixley, a brother of Annie Pixley, fortunately happened to be near. He went to the drowning girl's assistance, and effected a gallant rescue. Mr. Pixley is now the hero of the neighborhood.

## CARRIE TURNER MAY STAR.

Carrie Turner has closed her engagement with Jacob Litt's Summer stock company. She has taken a cottage near St. Paul where she will spend the rest of the Summer. Miss Turner, we hear, contemplates starring. John Stetson has been negotiating with her, but it is possible that she will enter the field on her own account.

## PROFESSIONAL DOINGS.

Adele Clarke left Mackinac Island for this city on Saturday. She has not yet signed.

Work on the new theatre—the Empire—at Quincy, Ill., is progressing rapidly. Fine attractions are being booked.

The season of *A Nutmeg Match* opens at Ross' Hoboken Theatre to-morrow (Wednesday). It will afterward proceed to the Pacific coast, opening at the California Theatre, San Francisco, on Sept. 4.

Hands Across the Sea will be played forty weeks. The route is booked chiefly in the Eastern states, where its popularity has been proved during the past four years. Manager W. S. Reeves is among the early openers. He began at Joliet, Ill., on the 4th inst.

Harry Hamlin, of Chicago, has been in the city the past week. He has been spending his vacation at Larchmont and on Long Island. Mr. Hamlin says that business has boomed at the Chicago Grand Opera House the past two months, while last season was remarkable there for the enormous receipts drawn by a number of standard attractions.

Murray and Lohman, who have got *A Straight Tip* this season, opened last night at the Park Opera House, in Asbury Park.

Hyde and Behman will have no companies on the road this season. They will devote their attention entirely to their theatre interests.

Little Maud Fealey, who is only nine years of age, has become a great favorite in Memphis where she is dancing this Summer with the Lyceum Opera company. The other day she was presented publicly by Alice Johnson with a gold medal, the gift of Manager Mahoney.

William F. Connor, James O'Neill's able manager, has just returned from a short vacation at Bensonhurst. He has completed arrangements for Mr. O'Neill's tour, which will cover a wide expanse of territory this year.

Thomas R. Perry is the manager of Primrose and West's attractions—the Minstrels and Monte Carlo. He succeeded D. W. Truss, who held the position for many years. Joseph P. Harris will go ahead of the Minstrels and P. Cavanagh will be in advance of Monte Carlo.

Ben Stern returned last week from a visit to Fanny Davenport's Summer home. He says that Miss Davenport will play in the South next season.

Grace Webster, formerly of the Salvini company, will be known hereafter as Grace Edleisen. She is a talented actress, whose excellent work with the Wagenhals-Kemper stock company at Binghamton this Summer attracted attention. She is at liberty.

The second season of the Gaiety Theatre in Brooklyn will begin on Sept. 4, when Hyde's specialty co. will appear, and introduce several novel American and European features.

Victor Laurent, a young baritone who lately returned from Italy, where he studied with the elder Lamperti and Castiglione, says that he will star to grand opera next season. He wishes to follow in the steps of the old Boston Ideals, and he will travel with a light opera company this season in order to acquire a knowledge of the details of management in this country.

Edward P. Sullivan has joined G. E. Lothrop's forces. He will play *The Upper Hand* over Lothrop's circuit.

George B. Miller is engaged for *The Cruis-keen Lawn*.

The last night of the Lyceum Theatre company's engagement at the Baldwin Theatre, San Francisco, was an event. The house was crowded, and when the curtain fell the audience applauded until Manager Daniel Frohman appeared in the centre of his company and made a speech, in which he referred to the constant appreciation of his company in Frisco since its first visit in 1888. Three cheers were given, the orchestra played "Auld Lang Syne," and there was more enthusiasm.

James Hutton has secured a lease of the Windsor Theatre, Chicago, beginning a year hence. It is proposed to change the name to the Lincoln, and to spend fifteen thousand dollars in alterations.

L'Enfant Prodiges will be presented by a French company at Daly's Theatre beginning on Aug. 21. Mlle. Charlotte Raynard and other equally prominent French pantomime artists are members of Ed. Cleary's company.

The Midgeleys (Fannie and Sagar) have been spending the Summer months at Long Branch. Both will go with Gus Williams' April Fool next season.

Harry Minnick has returned from his season with the Summer stock company in Portland. He is rehearsing with Edwards and McCarthy's Cruis-keen Lawn company.

Thomas J. Grady, who was with The Hustler last season, has signed with Sanger and Bothners' The Voodoo; or, A Lucky Charm company, to play the part of O'Brady. The Voodoo will open at Lowell, Mass., on Sept. 2.

Joseph Hazleton will head a repertoire company next season, making Kentucky the feature.

Colonel Milliken is doing more business this season than ever before. The location of his office is one of the best in the city.

Monroe and Rice have agreed to separate. The former will appear at the New Park Theatre in My Aunt Bridget, late in the Fall, and Mr. Rice will join J. C. Stewart in *A Wicked City*, the coming season. Next season he purposes to star in a farce-comedy, entitled *Champagne Charley*.

J. W. Harrington's Rubie Stacy company will open the season at Mt. Vernon, N. Y., on Sept. 12. Among those engaged for the company are Edwin M. Ryan, Billy Williams and John F. Clark. Mr. Harrington is the star. Scenery and printing are new.





**Star—The Player**

Adaptation by Blanche Marsden in a prologue and three acts. Produced Aug. 13.

Gustavus Brooke..... Lawrence Hanley  
Matthew Clifford..... R. F. McLannin  
Cradlock..... Russ Weytal  
C. Alberto Smith..... J. A. Kinn  
Roderick Brown..... Clarence H. Taylor  
Thomas Jones..... Edwin Brewster  
Thomas..... W. H. Brown  
Peter..... Harry Herbert  
Ada Clifford..... Harriet Aubrey  
Mrs. Smith..... Jennie Reiffarth  
Myrtha Lovell..... Edith Lemmert

It was not easy on Monday night at the Star Theatre to tell where the stage world was and was not. At one time there was a play within a play acted before an audience pointed on canvas and another audience made up for the most part of actors.

The Player is an adaptation by Blanche Marsden, with a portion of Hamlet prefixed. In this combination of tragedy and comedy Lawrence Hanley made his first appearance as a star in a New York theatre. In the prologue he played Hamlet, and in the play Gustavus Brooke—The Player.

Mr. Hanley's Hamlet is gallant in bearing and impassioned in speech. It is an earnest effort. It is a more than competent performance. At moments it indicated an extraordinary talent. But it falls short of what is vaguely termed great.

His performance of the celebrated Brooke was possibly in line with the character as written by Miss Marsden. It is at variance with the character as revealed by stage history. Brooke was first of all a scholar. In The Player he is a retailer of cheap jokes. Although Mr. Hanley has not yet the right to wear a very large laurel wreath, he deserves much credit. He is both intelligent and zealous.

His supporting company played badly in Hamlet and well in the play. As the stage-struck heroine, Harriet Aubrey acted natively and gracefully. Her voice is melodious and well moderated.

Edith Lemmert played a comedy character with much zest. Jennie Reiffarth was grotesque in hoop skirts.

R. F. McLannin furnished an amusing example of the "palmy days" style of character acting. Edwin Brewster, as a stutterer, was comic.

As Ophelia in the prologue Victory Batesman deserved the curtain call she received.

**Academy—The Black Crook**

The Black Crook was revived at the Academy last evening with all its gorgeous splendor.

The costuming was a thing of beauty, and some of the ladies of the ballet looked as if they had been a joy for ever—at least for several generations. A fair proportion of the ballet, however, were actually on the right side of thirty, and many of them fair to look upon. They certainly knew how to dance, and were frequently applauded in the grand ballet of the second act called the "Birth of the Rainbow." The grand march of the Amazons of the third act proved as formerly most effective and picturesque.

Signor A. Salvaggi, the premier danseur, will not appear until Thursday evening, owing to his late arrival from Europe. He was replaced quite successfully by Signor Beancefiore. Mlle. Leonella Staccioni and Mlle. Emilia Bartoletti are premieres danseuses of a high order.

With the exception of Nestor Lennon as Rudolphe, the cast is made of new people. The principals include George Morton as Hertzog; Thomas O'Brien as Greppo; Sylvester Warren as Count Wolfenstein; A. C. Deltwyn as Von Puffengrutz; E. D. Goodwin as Zamel; Grace Tabor as Stalacta; Clara Havel as Amina; Kate Montrose as Dame Barbara; Ada Minetti as Rosetta; and Louise Montrose as Caroline.

Louise Montrose sang and danced herself into favor from the start, and Grace Tabor was as shapely a specimen of female anatomy as any one could wish.

The various specialties that make up a large portion of the third act seemed to greatly please the audience. They comprised "After the Ball," "On, What a Difference," the imitation of Bowery speeches, Maggie Murphy and Tarraboom-de-ay, Dagmar and De Cella, Danish singers and warblers, introduced taking selections, and the French Quadrille dancers, La Sirene, Perle fine, Lys d'Argent and Eglantine, were decidedly finds of the grotesque eccentricity of their terpsichorean feats.

**Milton Nobles—The Phoenix**

The People's contained a large audience when the curtain was rung up on Saturday evening for the revival of The Phoenix, Milton Nobles' melodrama.

The actor-author was greeted with a storm of applause when he made his re-appearance as Carroll Graves, the New York Bohemian, indicating plainly that Mr. Nobles' return to the melodrama and the constituency of theatregoers, with whom he is a prime favorite, was a source of delight and supreme gratification. The enthusiastic element in the upper portion of the house could scarcely restrain itself, and frequently burst into rapturous applause when the clever star and his excellent company portrayed the strong scenes of the play in the most realistic manner.

The plot of The Phoenix is too well known to require repetition in the columns of The

Mirror. Mr. Nobles, in the revival of his popular play, gave evidence of some revision of his here-ofore good work in the form of adaptation to the local situation of the present time, and much scope was given the talented specialty people who also performed important roles in the play, and performed them well.

In his acting of the dual characters, Carroll Graves and Jim Blundso, the Phoenix, Mr. Nobles invested them with a naturalness in both voice and action that rendered them full of human interest and demonstrated that he has not lost his dramatic strength, but, has, rather, added to it. The vicissitudes of the Bohemian in an attic room and the intensely realistic fire scene that follows the attempt of the villain, Le-lie Blackburn, to cremate the scribbler, were so strongly illustrated by the actor and aided by new devices of the stage machinist and the scenic artist, that they appealed more than ever to the auditors and brought forth rounds of approval.

Of Mr. Nobles' new company only words of praise can be written. Hal Reid did his work well as "the villain who still pursued" the hero. Fred Lo to made a distinct hit as Moses Solomon, "the Jew that Milton drew," and kept the audience in a state of laughter. Con Maivey as Dionysius O'Gall was excellent. C. B. Wmams as Tom Fergus, a reporter, was pleasing in his several songs and interpreted his part in good style.

Bertha Westbrook's Effie Elmore was an intelligent conception.

Blanch Hillman as Kittie Moran, of the ballet, displayed fine talent as a graceful and skillful dancer and received several encores. Florence Palmer as Alice Blackburn, John H. Courcy as Ike Pidgeon, Marshall Stalk as John Smith, Wyket Thayer as Wilcox the fero dealer, and Will B. Fuller as James were all excellent in their respective roles.

**Jacobs—The Diamond Breaker**

Manager H. R. Jacobs' popular theatre opened the season on Saturday night with The Diamond Breaker, a play that warms the heart of East Side theatregoers.

The Diamond Breaker is a realistic melodrama dealing with life in the coal regions of Pennsylvania. It has been seen in New York before and it has lost none of the sensational quality of the original production.

The cast supporting Etelka Wardel as Reama Alden, the heroine, is exceptionally strong. Miss Wardel, in the leading role, made a very acceptable heroine, her conscientious and painstaking performance winning the sympathy of the audience. M. L. Alsop was rather tame as the hero, Russell Shatuck, in the first act, but he seemed to warm to the part in the rest of the play. John C. Fenton as Bartram Sagg, the plotter of all the evil, did fairly well, while Grace Langley in the soubrette part, Siss Rice, gained abundant applause by her singing and dancing, as well as by her clever acting.

The house has been renovated since last season, and the entire orchestra floor has been resurfaced. Manager Jacobs promises a great many attractions superior to any that have played his house heretofore.

**Tony Pastor's—Variety**

Tony Pastor's was filled to overflowing last evening with an audience that attested its hearty appreciation of the splendid bill provided.

The bright particular star of the performance was Bessie Bonehill, who was tendered a most enthusiastic reception and was the recipient of several handsome floral pieces. Miss Bonehill's various songs were much applauded and enthusiastically encored. This is Miss Bonehill's last engagement at Pastor's prior to her starring tour.

Nellie L. E-strange has made a big hit, and last night, after her numerous clever songs, she made a graceful little speech, thanking the audience for its kind appreciation of her efforts.

Ward and Vokes—who does not know Harold and Percy?—in their sketch After the Ball were as comical as ever.

Seeley and West, the Johnson Trio, the Fremonts, Frank Riley, Frank Moran in his burlesque oration, Will H. Fox as Paddle-whiskie, and Mlle. Morello with her trained spangels made up a most enjoyable bill.

**Imperial Music Hall—Vandeville**

An event in the vaudeville life was the reopening of the Imperial Music Hall last night. Every seat in the house was occupied, and a strong programme with several new foreign novelties was presented. Since the Imperial was closed last season it has been beautifully decorated and greatly improved.

The European features included Marie Collins, a sister of Lottie Collins; Cissy Lind, a sister of Lettie Lind; Sarah Duhamel, a French singer of nursery songs; the Brothers Tacchi, excentriques; the Avolos, xylophone players; Charles Compton, character comedian, and Mlle. Deimore, a serpentine dancer, who used electric light effects; Sherman and Morrissey, burlesque comedians; J. B. Willis and Madeline Marshall, sketch artists; Harry Le Clair, John W. Myers, Prince and Princess Kokin, and the Paterson Brothers, acrobats. The performance pleased the audience, and many encores were demanded.

**At Other Houses**

The Prodigal Daughter is approaching its one hundredth performance at the American. The roof garden remains popular.

Captain Lettarblair is proving as strong a card for Mr. Sothorn at the Lyceum this Summer as it proved last year. The houses were large all last week.

Panjudrum has a new march, especially composed for it by Mr. Morse. Miss Golden has proved a worthy successor to Miss St. Henry, and Miss Hilliard has stepped into Mrs. O'Keefe's place. As Mr. Hopper is

practically the whole show changes in the cast make little difference so far as the performance is concerned.

M. Gruibal and Miss Greville in their remarkable psychological exhibition are a feature of this week's bill at Koster and Bial's. The other members of the company are unchanged. The Twenty-third Street house will be closed on the 26th inst. On the following Monday Messrs. Koster and Bial will open their new music hall, the Manhattan.

**MR. SANGER WINS**

The long deferred Little Lord Fauntleroy case, which was finished and submitted to ex-Surrogate Rollins, as referee, three years ago, has been decided at last. On Saturday he handed down his decision, holding that there was a partnership between T. Henry French and Frank W. Sanger in Mrs. Burnett's play.

The suit was brought by Mr. Sanger in February, 1889, to establish that he and Mr. French were then co-partners in Little Lord Fauntleroy, and that he was entitled to share in the profits arising from its performance.

In his opinion, Mr. Rollins says that the evidence of the principals in the case is conflicting upon points vital to the issues, but he was guided to a determination by the testimony of candid and disinterested witnesses.

After reviewing that voluminous evidence presented by both sides Mr. Rollins said: "I have devoted many days to an examination of testimony given at the trial by witnesses other than the parties to the action. It would be pointless to comment upon that testimony in detail; but I am satisfied that all in all it tends to the corroboration of the testimony of Sanger rather than to that of French," and he concludes: "Upon all the evidence I am of the opinion that that plaintiff has established his right to share in the profits of the production and management of the Little Lord Fauntleroy and to an accounting from the defendant to ascertain the amount of that share."

Mr. French announces that he will appeal from the referee's decision. Mr. Sanger says that he has no fear that that decision will be reversed.

The exact amount of money that Mr. Sanger will receive through his victory in this suit is not known, but it will undoubtedly be more than \$50,000. When the referee's decision has been confirmed by the court he will apply for an accounting of the profits.

**THE CHAMOIS HUNTER**

Paul Barnes, a young actor and singer, who has been identified with some of our best companies, will star in The Chamois Hunter, a German comedy, whose scenes are laid in the Austrian Tyrol. The play will be staged with handsome scenery. Herrmann has made the costumes. A strong company is being engaged. Mr. Barnes is but twenty-four years of age. He made his debut as a boy with John McCullough. His tour is under the management of Harry T. Thompson, for several years associated with A. Pearson's attractions.

**REFLECTIONS**

Albert Nash, acrobat and actor, has signed with the P. Bill company. He is also to appear in the new comedy, The Hoosier.

Frank D. Hennessy, manager of the Bastable Theatre at Syracuse, is spending the week in this city. He is doing some book-keeping at the American Exchange.

I. J. Spies wishes to know the whereabouts of Frederic Bryton. He has a matter of personal interest to communicate.

Clara Coleman will sing two new songs in Nora Macree.

W. C. Anderson gives warning that he will take action against booking Kidnapped with anyone else than Mr. Anderson. He says that Ben Sackett is playing the piece without authority.

Daniel Frohman is due in town to-day from the West.

Harry Vaughn of The Streets of New York company, is one of the busiest managers in town. He has engaged Professor Ernst Jungman, of Berlin, a celebrated electrician, to produce a number of electrical novelties during the action of the play. The play has been re-written, and a number of specialty people have been engaged. Among the novelties will be the Electric Girls. New scenery and new printing have been prepared.

Lillian Lawrence, who acquitted herself with great credit as leading lady of the stock company at the National Theatre in Washington this Summer, has returned to the city. She says she is going to enjoy a complete rest. Miss Lawrence became a decided favorite during her Washington engagement.

Edith Mai is not going to take "The World" out, and is at liberty to accept engagements for the coming season. Leads, juveniles, or male character. Address Mrs. Fernandez, or 65 Irving Place.\*

James O'Neill will begin rehearsing his company at the Lyceum Theatre, New London, on Aug. 21. The season will open in Boston in September.

More than eight hundred citizens of Buffalo signed the communication to the Neech Brothers tendering them a benefit. The performance will take place on Aug. 22.

Louis Aldrich received word on Saturday night that his namesake and nephew, Louis Norton, a young man twenty-three years of age, had been drowned in New Haven Bay. Mr. Aldrich went to New Haven at once.

The Mapleson and Whitney Opera company will open in The Fencing Master in Montreal on Sept. 4. Fair week.

The Span of Life opened at the Philadelphia National on Saturday night. H. S. Taylor says the receipts were \$1,000 75, of which \$500 was currency and the balance silver.



The above is a portrait of H. W. TreDenick, a leading comedian who has been engaged by Manager Fred. Whitney to appear in The Fencing Master this season. Mr. TreDenick has proved his reliability and fitness to interpret comedy roles, and his success with the Mapleson and Whitney Opera company seems to be assured.

Kate Fletcher will remain with James O'Neill's company the coming season—her seventh year with that star.

Jack Hurb has returned from Saranac Lake, and is hard at work proclaiming the merits of L'Enfant Prodiges, which opens at Daly's Theatre next week. Mr. Hurb is enthusiastic over the bright outlook for the various prominent attractions in which he is interested.

Lily Vinton, the well-known and accomplished actress, has not yet signed for this season. She has been a member of many prominent companies and her acting of comedy and juvenile parts has established her reputation firmly. Miss Vinton was with Mrs. Florence-Covey's company last season.

**HALF RATE EXCURSIONS TO THE WORLD'S FAIR VIA WASHINGTON AND THE B. & O. R. R.**

The Baltimore and Ohio R. R. will run a series of special excursions from New York to the World's Fair at rate of \$-7 for the round trip. The trains will consist of first class-day coaches equipped with lavatories and toilet conveniences. The train will start from Jersey Central Station, foot of Liberty Street, New York, at 8:30 A. M. Aug. 24, 25 and 26th, and reach Chicago at 2:30 P. M. the following day. Tickets will be valid for outward journey only on the special trains, but will be good returning from Chicago in day coaches on any regular train within 30 days, including day of sale. Stops will be made for meals at the dining stations on the line. A Tourist agent and a train porter will accompany each train to look after the comfort of passengers. Tickets will also be sold for these trains at the Jersey Central offices in Newark, Elizabeth, Plainfield, Bound Brook and Somerville. New York offices 152, 415 and 1240 Broadway, and Station foot of Liberty Street.\*

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Sole Proprietor of Inside Track.

New York, July 1, 1923.

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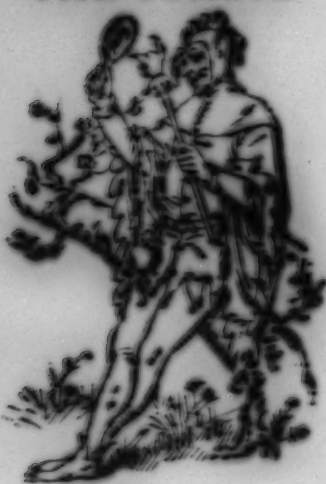
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## THE USHER.



Miss Elisabeth Marbury writes this to *The Mirror* from Cazenovia, in Madison County, where she has been enjoying a well-earned vacation:

"I am up here in the middle of our State, enjoying my fortnight's holidays; but I am not so far from civilization as to miss my weekly *Mirror*. I must therefore hasten to correct a misapprehension under which *The Usher* is laboring, as I know that he is never intentionally unjust.

"As Mr. Clyde Fitch is away, and as he left his interests in my hands, I feel that I must promptly call your attention to the paragraph in the issue of Aug. 5 relating to *Goriot*, and ask you to let me straighten out what now stands as an unfortunate mistake.

"Neither Mr. Fitch nor I ever pretended that this play was anything but an elaborate adaptation, founded upon the central idea of Balzac's masterpiece. Mr. Fitch even called it originally *Old Goriot*, and frequently it has been referred to in paragraphs as being taken from the source in question.

"I never dreamed that Mr. Litt would be guilty of such an absurdity as to bill the play that first night without due reference to Balzac. In the contract which I drew up between Mr. George Fawcett (the owner of the piece) and Mr. Fitch, it is distinctly set forth that the play is *not* original, but merely an adaptation; so on our side there has never been any concealment.

"Mr. Fitch sent a letter from Paris in which he charged Mr. Fawcett to see that the play was properly billed with Balzac's name on the programme. Unluckily Mr. Fawcett did not receive this letter until the day following the opening. The programme was at once changed, and further, I sent word at once to Mr. Fawcett that he must paragraph the true origin of the piece in the local newspapers, so that so far as was possible the erroneous impression might be arrested and corrected.

"Mr. George Fawcett will verify all I say, and were I in the city I could show you the correspondence which would be conclusive evidence as to Mr. Fitch's integrity in the matter."

Miss Marbury's very ample explanation entirely exonerates Mr. Fitch from responsibility for the attempt to palm off *A Shattered Idol* as an entirely original play.

Mr. Litt evidently had a pretty correct idea of the range of literary knowledge possessed by the St. Paul critics, for his deception was not suspected in that quarter; on the contrary, as I pointed out last week, they even went out of their way to impress it upon their readers that *A Shattered Idol* was Mr. Fitch's sole creation!

Perhaps it is just as well that the matter has obtained publicity since it has given Mr. Fitch's representative the opportunity to acquit him of blame and to present him in the light of an author who is scrupulous about giving credit where credit is due.

Mr. Palmer looks well after his foreign trip. His office was besieged yesterday by friends who called to welcome him home, and by actors in quest of engagements.

"My plans are not formed yet," he said, when I asked him about his season's programme. "If 1892, on its revival, proves the great success we hope, it will run on at Palmer's until Mr. Willard's engagement begins.

"In that case my stock company will play in Chicago and Boston until I am ready to present them at the Garden Theatre—which, by the way, I can have on Nov. 13 if I wish. But should 1892's run be cut short for any reason, the company will appear at Palmer's.

"I found nothing of special value in the foreign play market. The field is quite barren. I bought and have brought over a vaudeville or operatic comedy called *Morocco Bound*, which is an immense success at the London Shaftesbury. The dialogue is clever, and has a Gilbertian flavor. The lyrics are capital—they will have to be adapted somewhat for America, of course—and the music is charming. I don't know yet whether I shall produce the piece myself.

"I have several new plays by American writers that will be seen during the season. The lack of foreign material will not embarrass us in the least.

"The music hall craze, I am sorry to see, is growing here much as it has grown in London. I think it will be quite as formidable an enemy to metropolitan managers as is the financial panic. Theatre managers are not permitted to have a refreshment room on their premises, but the holder of a music hall license can sell liquors to the public in his auditorium. That makes a dangerous competition."

Mr. Palmer will spend such time as he can spare from the demands of business at his country place at Stamford. He will come to town three times a week.

The San Francisco papers have made an onslaught upon Blanche Walsh, of the Aristocracy company.

In the face of the favor with which she was

received in the part of Mrs. Stockton in the effete East, they have decided that her performance is very, very bad.

Miss Walsh has fanned this critical antipathy into a blaze by declaring that San Francisco is "a jay town." The Frisco critic can stand any other accusation but that. So he has arisen in his might and poured forth the vials of his wrath upon Miss Walsh's devoted head.

Columns have been lavished upon the subject in order to refute the young actress' base assertion.

The first instalment of the Theatrical Roster, published in *The Mirror* this week, is the most complete it has ever been able to present.

Managers have cooperated this year to make the list authentic and more companies than ever are represented.

Quite a large number of companies remain over. They will be published as soon as possible.

Several of the daily newspapers in their obituary notice of Lucille Adams have asserted that she was the founder of the Actors' Fund.

That is a mistake. Miss Adams was an active worker in the early history of the Fund, and I believe that her name appears among its charter members, but those familiar with the origin of the Fund know that its start came from quite a different quarter.

The misfortune that befell Harry Rascomb from exposure when traveling about from this city to Boston did more to stimulate the practical organization of the Fund than anything else.

His feet were frozen on that journey, and they were afterward amputated. The horror and pity inspired by that incident created a sentiment that helped materially the founders of the Fund.

When I saw Mr. Rascomb last at the Forest Home he referred to the matter, and he said that he always felt thankful that from his sufferings there grew such a noble charity.

## MANAGER HILL IN TOWN.

J. M. Hill arrived from Chicago on Thursday. To a *Mirror* reporter he said that he had just heard through Low's Exchange that Marie Tempest sailed from Southampton on the *Frederic Bismarck* last Friday, and she would probably get to New York on Friday morning.

Miss Tempest and the Hill Opera Comique company will open at the Star Theatre, Buffalo, on Sept. 25. The Algerian, by Glen MacDonough and Reginald De Koven will be produced. After the Buffalo engagement the company will appear in the Park Theatre, Philadelphia, for three weeks, and at Boston three weeks. The rest of the season has not yet been booked.

Mr. Hill has been engaging people for his company.

The Standard will open on Aug. 25 with one of Charles Frohman's companies in Fanny. It will play for six weeks. Charley's Aunt will follow.

Speaking of rumors regarding his solvency, Mr. Hill said they were unfounded. He has paid the rent of the Standard in advance for three months, and he says that he has ample means to conduct his opera company.

## WE, US &amp; CO.

We, Us & Co. has always been a favorite with the patrons of farce comedy. This season it will be put on the road again. Steve Leach will be the manager. He believes that it will be as welcome to managers as to the public since it has always been a box office winner. Mr. Leach has engaged a strong company, headed by Gus Bruno, who will play his original part of Knox Dunlap, the duke. Harry La Mar, Charles Fisher, Wally Clarke, Kathel Kerr, Miss Bruno, Marie La Pette, Hattie Haven, Nella Mays and Harriet Williams, a daughter of Jesse Williams, will also be seen in the piece. The season will open at the Academy of Music, Buffalo, on Thursday night, Pittsburgh, Louisville and Cincinnati are to follow.

## MR. MCKINNEY'S TRIP.

J. W. McKinney lately returned from a trip West.

"I visited Cincinnati, Louisville, Indianapolis, Kansas City and Detroit," said Mr. McKinney. "It has been my custom before the company starts out on its tour to go over the ground beforehand.

"I find that the financial panic has affected every place I visited. If relief does not soon come I don't know what the country will do.

"Our season will open in Toronto on Oct. 2. Della Fox will resume her place in the cast on Sept. 4.

"As to Chicago? The Fair is the most stupendous and the most magnificent ever seen. The buildings are marvels of architectural beauty and the exhibits are grand beyond description."

## MR. WEST'S DENIAL.

J. Clarence West, the musical director, represents William A. Brady's remarks in last week's *Mirror*. Mr. West writes a letter to *The Mirror*, in which he says that the tour of Sport McAllister closed on four days' notice. He says that the salaries of Gilbert and Goldie were raised simply because they were advanced to more important parts; that he did not steal the music of the piece nor attempt to take it; and that he has never had a disagreement with any manager.

## COSMOPOLITAN OF THE TOWN.

Nina Lawrence Foster has signed for *The Colonel* and I.

Sadie Martine is dangerously ill at her home in this city.

Otis Skinner returned from Europe last week. He has gone to the Green Mountains, Vt.

Marie Jansen is in town rehearsing *Delmonico's* at Six.

May Wallace has signed for Wang.

Gus Clifford has been engaged by Fitz and Webster.

Lawrence Marston says that the times are so hard he cannot afford to work. When he finds himself fatigued from doing nothing he writes a new play for Lillian Lewis.

Early next month Mr. Larry H. Reist, who since last January has been connected with the advertising department of this paper, will start on an extensive tour in the interests of *The Dramatic Mirror*. He will visit Albany, Rochester, Syracuse, Buffalo, Cleveland, Toledo, Chicago, Denver, St. Louis, Louisville, Cincinnati, Pittsburgh, Washington, Baltimore, Philadelphia, and the principal cities and towns intervening.

The Labadie-Rowell company will resume their tour in *Faust* at Buchanan, Mich., on Aug. 25. E. Gayle Rigg has been engaged for Valentine.

Charles Fyles, brother of Franklin Fyles, who for several years was connected with the *Evening Telegram*, has become insane. He is confined at his home in Roselle, N. J.

Annie Sutherland (Mrs. Richard F. Carroll) was engaged last week by E. E. Rice to appear as the Captain of the Guards and understudy Camille D'Arville in *Venus*.

The Leonzo Brothers will open their season at the Lyceum Theatre, Brooklyn, Saturday.

Charles J. Gosmon has become the manager of Smith's Opera House at Manchester, N. H.

According to advices from San Francisco, Aristocracy has failed to please the public of that city, and the receipts have been disappointing.

Rose Coghlan's performance of *Forget-Me-Not* at Long Branch last Friday night for the benefit of the *Invalid's Free Ice Fund* netted close upon \$2,000.

John W. Albaugh, of Baltimore and Washington, was in town last week. Both of his theatres will open early in September.

W. M. Wilkison has returned from Europe. He says that the elder Salvini will arrive from Italy on Sept. 11, and that after a visit to the World's Fair he may give a few special performances in this city before sailing for home.

George F. Hasbrouck has been engaged by Augustus Pitou to go in advance of *Across the Potomac*. The season will open Sept. 4 in Boston. Mr. Hasbrouck was with *A Fair Rebel* for three seasons.

Marie Wainwright received an invitation to play Rosalind in the open-air performance of *As You Like It* at the World's Fair on Aug. 29, but her season will begin in Newark on Sept. 4, and she could not abandon her rehearsals, wherefore she was obliged to decline.

George A. Weller has been engaged for *Faust* in Griffith and Neil's production of that piece.

Edward Webb, the tenor, paid a flying trip to the city from Cape May last week to settle the details of his contract with the Deshon Opera company. Mr. Webb can act as well as sing—quite a rare combination.

The interior of Gamble's Opera House at Monongahela, Pa., was gutted by fire at midnight on Aug. 10. The fire originated somewhere near the stage. The house was unoccupied on that evening, and the cause of the fire is unknown.

Frank Harrington, having obtained a release from the Darkest Russia company, will star the coming season as Jack Walton in *Master and Man*, under the management of C. D. McCaul.

John Haffel and Edwin Elroy have left A. Y. Pearson's forces. Mr. Haffel has been engaged by Harry St. Ormonde and Mr. Elroy will go in advance of Paul Barnes in *The Chamos Hunter*.

The strike of mechanics and laborers at the Union Square Theatre was declared off Wednesday and the men returned to work.

Adelaide Westcott, a young Western actress, will give Charles Barnard's new monologue entitled *New York* for the first time this (Tuesday) evening at the author's residence in West Seventy-ninth Street.

John Davis succeeded Charles Dillingham as dramatic editor of the *Evening Sun*.

Bermann will open Ford's new theatre in Baltimore on Sept. 4.

James Brabyn, the Casino property man, who was reported lost recently, has turned up all right at Savin Rock, Conn., last week. He has returned to the city.

Henry E. Dixey was in Berlin recently. His season will open next month.

Steele Mackaye is in the city.

Gorge Mackenzie has been engaged for *Venus*.

Helen Stockwell, last season with Ramsay Morris' company, will not act this season. She is ill in Colorado Springs.

It is now positively known that A. M. Palmer has engaged Wilton Lackaye for his stock company.

Jules Grau has bought Agnes Huntington's Paul Jones costumes. The Grau Opera company's sixth season will begin in Halifax, N. S., on Oct. 2.

Rehearsals of the Craigen-Paulding company will begin on Aug. 30 at New Rochelle. Miss Craigen is now at the Thousand Islands and Mr. Paulding is at Sachett Harbor. Frank Young has been engaged as representative with the company.



Walter Fessler, whose portrait appears above this paragraph, has been engaged to play the leading part the coming season in *A Dark Secret*. Next year Mr. Fessler will produce a new melodrama, entitled *A Ride for Life*, on the equipment of which, it is said, the sum of \$10,000 will be spent. Competent critics pronounce it one of the best melodramas in view. It has an abundance of heart interest and comedy, and Mr. Fessler says that it will exhibit the greatest mechanical effect ever seen on the stage.

Kittie Mitchell has been engaged by Harry Phillips for *A Crazy Patch*.

A. H. Varley, manager of *Blue Jeans*, is at the Argyle, in Babylon, L. I.

The Rainmaker of Syria is to be produced at the Casino on Sept. 25. Manager Charles Barton gave a *Mirror* representative the following list of those who are to appear in the cast: Katherine Germaine, Kate Davis, Fanny Ward, Florence Bell, Sophie Holst, Nina Farrington, Mark Smith, Charles Hopper, Harry Davenport (brother of Fanny Davenport), James Furey and Elwyn Hye. Max Freeman is the stage director, and Gustave Kerker is the musical director, and both are busily engaged in rehearsals. There are 160 costumes. The full orchestral score is complete, and sometime during this week Mr. Freeman will read the book to the company.

Stowbridge and Clothier, of Philadelphia, have sued the Winter Circus company to recover \$153.30, the amount of a promissory note dated last March, and payable in sixty days.

Katherine MacNeil is singing to great favor with the Boston Ideal Concert company.

The Taunton Theatre Company has filed with the Massachusetts State Treasurer the following financial report: "Fixed capital, \$25,000; capital paid in, \$24,400. Assets—Land and water power, \$8,000; buildings, \$58,602; cash and debts receivable, \$277; profit and loss, \$1,520; total, \$86,400. Liabilities—Capital stock, \$24,400; debts, \$44,000; total, \$68,400."

Mary Stuart and Murphy and Mack are the latest engagements for Reeves and Palmer's Cosmopolitan company. The season will open on Aug. 27 at the Farnam Street Theatre, Omaha.

Annie Burton-Baker and Frank E. Baker have been engaged by Stair, Brady and Garwood for the ingénue and heavy parts respectively in *A Cracker Jack*.

In the second act of *Panjudrum* a big cask is rolled on the stage. It bears the legend 1892. Manager Rice takes this to be a compliment to his extravaganza, so in reciprocity he means to introduce in the piece at Palmer's a *Panjudrum* dance.

Jerome Eddy recently announced that Richard Golden is not going to be a member of Pauline Hall's company, after all. Manager George B. McLellan saw the paragraph and denied the assertion indignantly. Mr. McLellan informs *The Mirror* that he holds a contract signed by Mr. Golden, and that the comedian will positively be in the cast of *The Honeymooners*. Mr. Eddy says in explanation that his authority was Mr. Golden himself.

George C. Staley says that he believes the simple sentiment and the quaint comedy embodied in Antony the Trumpeter will prove a refreshing contrast to the high-pressure sensational productions that will be numerous this season.

James S. Edwards and Katie Edwards have signed with J. C. Stewart's *The Wicked City* for the coming season.

E. N. Black, manager of Antony the Trumpeter, says that George C. Staley has found the identical spy-glass mentioned by Washington Irving with which the island of Manhattan was discovered, and that it will be used as a "prop" in the new play!

Stella Madison, formerly of the Dixey Opera company, has been filling a Summer engagement with the Dunbar and Frear Opera company at Cape May. She will return to the city in a few weeks.

Ethel Grey, the wife of Manager Harry Vaughn, is slowly recovering from a severe surgical operation. At one time her life was despaired of, but she has passed the crisis and will be able to return to her home at Rockaway this week. Miss Grey was obliged to cancel her engagement to play Rosabel Morrison's part in *The Danger Signal*.

Harry M. Clark has been engaged to manage Jack Curry's new attraction, Powell the magician. B. A. Myers will go in advance.



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## IN OTHER CITIES.

### ST. PAUL.

At the Metropolitan Opera House the Wilbur opera co. produced the light, romantic and picturesque opera, "Clover," 6-12 to full houses. Susie K. Quinn, as Fannie, invested the part with a sweet and effective personality. Elsie Mortimer's clear, sweet voice was heard to advantage as Stella. Pretty Belle Hamilton was charming as Florine, a danseuse. E. A. Clarke, as Count Wilfred, made the best of a role that did not give his rich voice full scope. J. E. Conly rendered the role of Rudolph in a happy vein. W. H. Kohne's Cosmair was original and decidedly humorous, and his departure from the lines in local bits always meets with favor. Lillie Taylor, James Donnelly and J. Clarence Harvey did commendable work in their respective roles. Stage director Ernest Salvo has taken special pains in mounting this opera. The settings and scenic effects were exceptionally good. The handsome gondola scene in Venice was a feature.

At Litt's Grand Opera House, this being the last week of the summer season at the Grand, the stock co. presented Led Astray 6-12, opening to fairly good houses. The cast was excellent and the performance commendable throughout. In the role of Armande Chandore, Carrie Turner evidenced her dramatic ability in depicting the strong emotions, and was impressive in both voice and action. J. M. Gilmore's Rudolph Chandore was a most excellent characterization, dignified and forcible. Ruth Carpenter made a winsome Mathilde. Stephen Gratton was excellent as George De Lesparre. Harry Saint Maur was commendable as Hector Placide. Charles R. Welles, George Wright, Florence Stover, Mrs. W. G. Jones and Ray Goldman finely sustained their respective roles. James Kelly and a clever co. will open the fourth regular season at this theatre 2-10, presenting A German Soldier.

Carrie Turner is expected to star the coming season in several plays in which she has made an especial success, otherwise she prefers to remain under John Stetson's management. Miss Turner speaks very highly of Mr. Stetson as a manager and gentleman.

Stephen Gratton, George Wright, Florence Stover and little Elsie Wright will join The Ensign co. the coming season.

George Fawcett closed at the Grand 4 and left Sunday evening to join The New South co. Mr. Fawcett has made a host of friends in the twin cities during his engagement with Jacob Litt's stock co.

Edith Wright, who has been playing child parts with Jacob Litt's stock co., is a very bright and clever child, pretty and winsome in her characters. She has become a great favorite with the patrons of the Grand.

Pretty Ray Goldman, of Litt's stock co., will not join The Ensign co. this season as expected, but will remain at home with her parents.

During the third act of "Clover" at the Metropolitan Opera House, J. E. Conly and J. Clarence Harvey danced the original cumbrous dance and secured a decided hit. They are great favorites with the patrons of the Metropolitan.

The Forepaugh Show is finely billed for 16.

GEORGE H. COLLEAVE.

### PROVIDENCE.

The first opening of the season occurred afternoon of 7, when G. E. Lothrop's reconstructed Opera House was crowded to the doors by an enthusiastic audience assembled to view the extensive improvements made during the summer vacation and to welcome Iola Pomeroy and Lothrop's stock co. in the funny farce-comedy entitled "Mugs' Landing." The performance was a smooth one, and went with a vigor which made those present forget the high temperature that ruled. Messrs. Mackie and Walker, topical vocalists, and D. J. Harper, baritone, late of Gorman's Minstrels, gave singing specialties in the third act of the play, and were pronounced features of the entertainment. Six shares of Providence Opera House stock were sold the past week by a local broker at the very moderate sum of \$30 each.

Louise Buchanan closed with Lothrop's dramatic forces.

Ben Dodge, business manager of Borden's Wild West Show, now playing at Crescent Park, will make a tour of the New England fairs this fall with a portion of the outfit now in use. Jim Kendall, "Jim Kid" for nine years with Buffalo Bill, will be one of the principal features.

Adams and Howard, of this city, will join Abe Spitz's Slavery co. at New York 21.

Harry Corson Clarke, the comedian, stopped over a week in Providence en route from Denver and the Chicago Fair to Boston, where he met with his co. in the Scull Alarm 7.

Harry Wilson, of Lothrop's stock, met with an accident on the stage 7, that resulted in the dislocation of his left little finger.

G. E. Lothrop passed a portion of the week of 7 in New York and Philadelphia.

J. J. Fenton, baritone, was in town 7-9 on his way to New York, where he will join the Fay Foster Burlesque co. for the season.

Arthur C. Moore, baritone, is passing his summer vacation in this vicinity.

T. C. Howard, E. F. Sullivan, Florence Hamilton and Charles Barringer are recent acquisitions to Manager Lothrop's forces.

Following Michael Strogoff the attraction at Lothrop's Opera House week of 21 will be the society drama entitled Clouds, with William De Shetley and Florence Hamilton in the leading roles.

HOWARD C. RIPLEY.

### LOUISVILLE.

The second week of the New Buck's season opened 7 to a good house. Cook, Evans and Le Clair, Kitty and Edward Hecan, Miles and Ireland, Jack and Rosa Burke and others of the Mildred Kowitzy co. make up a good co.

Lewis Williams, the basso, has returned from Europe. Musical critics predict for him a successful career in opera or oratorio.

The fine collection of photographs—the accumulation of years—is to be removed from the lobby at Macanley's. There are a number of rare pictures of celebrities, and some valuable autographs. The renovation of the house and the design of the decorations made the removal necessary.

William Castleman, the young opera singer, last season with Duff and during the summer with the co. singing at Columbus, Ohio, is in the city. The body of his father, who died in New York 5, was brought here for interment.

A new Sunday paper is to be started here by William W. Finley, who for a number of years was dramatic critic for the Post.

Al Bourrier, of the Masonic, has returned from French Lick Springs. He expects a big season at his house notwithstanding the "hard times."

The Bijou will open 11 with Phil Peters in The Old Soldier. He has engaged a capable co., and has out some very attractive paper.

Adolph Klabner, of this city, has joined Charles Frohman's co., and will be in the cast of Liberty Hall. Mr. Klabner is a young man of fine personal appearance, and as an electrician and musician has made quite a record as an amateur.

The Girl I Left Behind Me will come to the Audi-

torium early in October. Daniel Quill, the proprietor of that house, may possibly take a flying pleasure trip to the far West. His lieutenant, Business Manager Camp, has returned from Chicago, where, in addition to the World's Fair, he saw Kraljy's America, E. S. Willard, Ali Baba and the other good things of the various theatres.

CHARLES D. CLARKE.

### DETROIT.

Things in a theatrical way have been in the dull and dull conditions. There is absolutely nothing going on at present, but there are brighter prospects ahead for 1913. The Lyceum will open for the regular season, and on 21 Whitney's Grand begins its seventh season, the attraction being The Limited Mail. Cleveland's Minstrels will give one performance at the Detroit Opera House 11. Tony Pastor is coming here very soon with his entirely new co. This is a departure from Mr. Pastor's usual custom, as heretofore he has generally been one of the very latest attractions of the season, but in this instance he is one of the very first.

It is thoroughly understood now that the Lyceum Theatre and the Detroit Opera House will be run under one management, and that the attractions will be pretty nearly divided. The suggestion that I made in a previous letter seems likely to be carried out, which was to have the largest and best class of plays at the Lyceum, which is better staged, and in all respects the best theatre, whereas such pieces as require the added attraction of location to draw patrons, should be given at the Detroit.

Two young men of Detroit have written and composed a comic opera, which will be out soon. The libretto was written by Bruce Whitney, a very talented writer, who has contributed much beautiful verse to the Detroit Free Press. The music is by J. P. Fancher, who is no novice in work of this kind. Charles Hennrich, local musician of some reputation, has also composed an opera, which has been submitted to the Bostonians. If both these operas are brought out, it will give Detroit quite a boom in the musical production line.

We continue to hear good reports from Fred. Whitney regarding his latest venture in the opera line. As manager of the Mapleson-Whitney company he has bought the sole right to De Kovan's Peeping Master, and the scenery, costumes, etc., from J. M. Hall. There is no question now but that Laura Sehnmer, Mapleson will take the part created by Marie Fennest.

C. H. Garwood, manager of Whitney's Circuit, has returned from New York after a long sojourn in that city, where he was busying himself looking after attractions for the sixteen theatres he has under control. Mr. Garwood's health has been poor for the past two or three years, but lately he seems to be improving. My attention was some time ago called to the fact that Manager Garwood was displeased with the statement I made in THE MIRROR that chairs had been placed in the aisles of the Whitney Theatre, which was, of course, true, and it is proper that such actions should be called to the attention of the management. I took pains at the time to state that it was my belief that neither Manager Whitney nor Manager Garwood, and they know of such proceedings, would have sanctioned it, therefore exonerating him (Garwood) from all blame in the matter. It seems, however, that Garwood rather questions the right of anyone to criticize him in the least, and promised that on his next visit to New York, he would see that the Detroit correspondent for THE MIRROR was censured or removed, or, as it was put to me in the slang vocabulary, "roasted."

While I have never considered that the little work I have done for THE MIRROR during the past sixteen years was entitled to any particular consideration, at the same time it was done by me as a favor, and at the special request of a particular friend of mine, Harrison Grey Fiske, who graduated from college about the same time I did, and whose friendship I esteem, as I presume he does mine; therefore any such tirades or silly speeches of Mr. Garwood's, or for that matter, any other manager, as to taking action against me, is too absurd to warrant any notice. Whenever I attend Mr. Garwood's theatre, I always pay my way, have never asked a favor of him in my life, have always treated him considerably and fairly, and when he fills his aisles with chairs again, or does any other action, which imperils the safety of the public, I am going to call the attention of the people to it, as it is only by such means as these such abuses to be corrected.

F. K. STRAENS.

### WASHINGTON, D. C.

The only playhouse in this city now open is the Lyceum, which commenced its season 7 with Sam T. Jack's Columbia Exposition co. as the attraction. This is undoubtedly one of the best vaudeville combinations seen in Washington in a long while. The past in the cast are all clever, the funny business is more or less fresh, and the costuming is first class. The singing by Maude Raymond was very touching; the dancing by Louise Rice and Hulda Halvers was novel and nimble. After the stage performance, Clara Beckwith, the champion lady swimmer, gave an exhibition of swimming in a large tank erected in the summer garden adjoining the theatre. Miss Beckwith's popularity is steadily increasing in Washington. The Lyceum has been thoroughly renovated and improved at a cost of several thousand dollars. The interior has been newly painted, artistically frescoed and handsomely carpeted, and an exclusive electric light plant of 8,000 candle power has been put in.

On 21 at Albough's Paganism and Galatea will be presented for the benefit of a local charity by a co. of players, including William Boag, of the Julia Marlowe co.; George C. Hazelton, of the Booth-Barrett, and Modjeska co. The play will be preceded by a curtain raiser, My Uncle's Will, which will be remembered as one of the repertoire of the Kendalls. Both Mr. Boag and Mr. Hazelton are Washingtonians. Mr. Hazelton is the son of the popular lawyer of this city, Ex-Congressman George C. Hazelton, of Wisconsin, and late attorney for the District. Eleanor E. Poole will appear in the leading roles of Galatea and Florence Marigold. Annette Schade, a prominent member of the German Dramatic Association of this city, will make her first appearance on the English-speaking stage in the character of Myrtle. The comedy part will be carefully handled by William H. Conley. The remainder of the cast will be made up by Grace L. Winslow, Julia Seaman, and Messrs. Hunt and Seaman. The Secretary of the Navy has given permission to the full Marine Band to assist at this performance, and a special programme will be rendered.

EDWARD OLBHAM.

### KANSAS CITY.

Achille Phillion, an equilibrist, who stands on a ball and walks with it up a spiral plane five feet in the air, and then out over a four-inch cable, has been drawing crowds to Fairmount Park. His engagement ends 11.

Jack the Fighting Kangaroo, drew theistic element to Washington Park in fair numbers 5-11. Several of the theatres will open next month. Daniel Frohman stock co. will appear at the Cortes in The Idler, Americans Abroad, and The Grey Mare.

Among the attractions booked for the new Ninth street opera house are The Ensign, In Old Kentucky, A Nigger's Match, The District Fair, To

Country Sport, A Flag of Truce, and The Power of Gold, all of which are new here.

Louis James and his wife, Abbie Hendricks, have enjoyed several months of summer quiet at the home of the latter's parents here, and left for the World's Fair this week. They will then take a trip to the seashore, and prepare for next season's opening.

Jennie Holman and her husband and manager, Otto Krause, have also been summering here. She will play exclusively in Oliver Byron's comedy-drama, The Inside Track, next season.

FRANK R. WILCOX.

### INDIANAPOLIS.

The Park Theatre, under the management of Dickson and Talbot, had the biggest opening of its history 5. The comedy Zeb, which by the way received its initial production of this season, was received with enthusiasm. Rose Melville as Sis Hopkins carried off the honors and was ably assisted by John T. Hanson, Irvin T. Bush and C. B. Gillingwater. Realistic scenery is a striking feature. Notably a representation of the movable sidewalk of the World's Fair with views for which it is said to take 15,000 feet of scenery. Our Married Men 11-13; Ears Kendall in A Pair of Kids 21-23.

The Park Theatre, renovated and redecorated, is now one of the cosiest theatres in the country.

The ushers have new uniforms and gold lace skull caps.

Mart Adkins is back at his old place as doorman.

GUSTAV A. RECKER.

### BUFFALO.

The Murray and David Opera co., at the Star Theatre, closed their season with The Gondoliers week ending 12. It has been a most profitable season for the co., yet the usual testimonial will be given on Monday, 12. The sale of tickets is large, as the members of the co. are very popular in this city.

The game of baseball between the Press Club and Murray and David Opera co. resulted in a tie, but netted \$20 for the Fresh Air Fund. Mr. Hudson will continue the management of the Star under Mr. Whitney, of Detroit, and great expectations are prevailing as to the future.

At the Academy of Music, George Tatchler in Africa will be the novelty of the week.

Shea's Music Hall is doing the business of the season. Electric fans and cool beverages, together with an excellent vaudeville entertainment, catches the crowds these sultry nights.

BERT HART.

### OMAHA.

Charles Frohman's Jane co., with Jennie Yeamans in the title role, opened a two nights' engagement 8 to good business in spite of the extreme warm weather. The main piece was preceded by a one-act curtain raiser entitled The Setting of the Sun. The two pieces are as dissimilar as 'tis possible to imagine the first serving to bring into play the emotional talents in contrast to the comedy to the comedy work displayed in June. The support was fair.

The benefit at Wonderland 5 for Miss Brownie Wallace, assistant manager, and A. E. Baufuss, musical director, was quite a success. This house will open Sept. 1 under the name of the "People's Theatre."

The Farnam Street Theatre was dark week of 7-12.

J. K. KINGWALT.

### NEW ORLEANS.

The Grand Opera House had a narrow escape from being destroyed by fire on the morning of 7. The fire was fortunately discovered by Mike Welch, the night watchman of the theatre, and resulted in a damage of \$300 only to furniture belonging to one of the tenants of the theatre.

The repairs and improvements at all the theatres are progressing nicely and everything will be in readiness for the opening of the season in September.

L. C. Q.

### MINNEAPOLIS.

Matters dramatic are at a standstill in this city just now. Both the Grand Opera House and the Bijou Theatre are closed until the opening of the regular season, and the staffs of the respective houses are on a brief vacation.

At the Bijou the painters and decorators are busily engaged renovating the interior of this popular house.

The new People's Theatre is being pushed rapidly to completion.

Gilmore's Band closed its engagement at the Lake Harriet Pavilion 5.

F. C. CAMPBELL.

## CORRESPONDENCE.

### CONNECTICUT.

HARTFORD.—Gossip: After the middle of September all open dates at Proctor's will be filled in by vaudeville people selected from his New York theatres. It is also the intention of Mr. Proctor to keep the house open next summer, giving a continuous variety performance same as in his Twenty-third Street Theatre, from 2 o'clock in the afternoon until 10 in the evening. Francis Carville will close with the Nat Goodwin company after the Chicago engagement, and will be featured as leading man to Kathrine Clemmons. The company will open at Washington, Sept. 15. Mr. Carville will receive the largest salary paid to a leading man. Fred Jewett, the magician, will build a small theatre on High Street suitable for his entertainments. Ground has already been broken and he expects it will be finished before the season is far advanced. The Connecticut Keeley League held a reunion at Savin Rock 8. Among those present who contributed to the entertainments were Frank McKee, manager of Hoyt's companies; Bob Arthur, Tim Murphy and W. H. Bray of Texas Steer troupe. Tony Pastor's company will resume its peaceful summer slumber until the regular season opens late in August. Up to date no freshets are reported in this section of the country caused by tears at the demise of the Dramatic. News from its heretofore much boasted large list of readers.

### CALIFORNIA.

OAKLAND.—THE MACDONOUGH (Charles E. Cook, manager): The Lyceum co. played a remarkable engagement commencing July 21, presenting in the order named, Americans Abroad, The Grey Mare, The Wife and The Charity Ball. House crowded each night, Thursday night the orchestra being moved to give more seating space. A first-class co. always draws good houses here, and it shows the good judgment of Manager Cook in his bookings. House dark to 2 when Robert Marshall stars three nights.—PEOPLE'S THEATRE (E. Englander, manager): New York Day by Day by stock co. to fair business week ending 5. Week commencing 7 two plays Slasher and Crasher and The Snow Ball. Manager Englander is doing first-class work and deserves the good business his house is drawing.—CARRIE ROMA, a local singer of much talent and ability, has been engaged by the Tivoli in San Francisco to do principal roles. Miss Roma is an

old professional, her last engagement being with Natural Gas in which she scored great success.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): House Minstrels (local talent) to a packed house.—ITEMS: Robert Mantell will open the season 25, 26.—Manager Fisher informed your correspondent that he has eighty attractions booked up to date for the coming season including some of the best cos. traveling. He looks forward to a very prosperous season.

LOS ANGELES.—PARK THEATRE (P. J. Cooper, manager): Octroon, by regular co., to fair business week ending 5.—ITEMS: Manager H. C. Wvatt, of the Los Angeles, has returned from a two months' Eastern trip in the best of health and with a pocketful of good contracts for the coming season which will be opened by the Aristocracy co. 21.—C. W. Whitfield and Co. have rented Music Hall (formerly Turner's) and intend giving popular-priced dramatic performances for a season.

### DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): Rochester's Minstrels 8; large house. George Wilson's Minstrels 11.—NEW PEOPLE'S THEATRE (J. Leonard Johnson, manager): Barlow Brothers' Minstrels 7; good house. Helen Russell's Burlesque 10, 11.

### GEORGIA.

ATLANTA.—EDGEWOOD AVENUE THEATRE (B. W. Kleibacker, manager): McCaull Opera co. in Said Pasha 7-12; fairly good business. Faina 14-19.—ITEMS: Mrs. Frank Pearson, Madge Taylor, and Mr. Oram of the McCaull co. are all on the sick list.

Barney Kleibacker's genial countenance is missed from the box office. He, too, is quite ill. "Daddy Wouldn't Buy Me a Bow-Wow" has struck this town, Marie Dressler having sprung it 8; it took very well. Detective's will open 23, Barlow Brothers being the attraction.—Fred. Warhurst, of the McCaull chorus, completed his engagement 5. He is still in town, however.—Mr. Mack, the second tenor of the McCaull co., is becoming quite popular. His Hassan Bey was very good. He was formerly with the Baker Opera co.—"Hub" Mathews says with the dukes after the chorus, and the susceptible young ladies after him, that a stage manager's life becomes very monotonous.—Norman Kleibacker (generally known as "Biff") the seven-year-old son of Manager Kleibacker, comes on with the chorus every night, and acts like a veteran.—Manager Kleibacker will be tendered a benefit at an early date, and a large audience is assured.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): The season will open here Sept. 12 with Monte Carlo. The season promises to be one of the best for many years, as the attractions are generally good dramatic cards. The managers have made a number of improvements in the Opera House.

### ILLINOIS.

AURORA.—The stockholders of the new co., who now own the Grand Opera House held a meeting, and elected the following officers: E. W. Trask, of Trask and Plain, jeweller, president; Andrew Welch, vice-president; J. H. Plain (cashier) German American National Bank, secretary and treasurer; Fred. Schickler, manager. The season will open August 14 with The Fast Mail.

PEKIN.—TURNER OPERA HOUSE: The season here will open 20. Manager Charles Dunscheider has given the house a thorough cleaning from top to bottom, and has remodeled the stage, making it larger, and added more electric lights and scenery. The walls have also received a most cost of fresh coating. The opening attraction is Carter's Fast Mail 20, followed by New York Bells 21.

CARLINVILLE.—CITY OPERA HOUSE (J. D. Valentine, manager): Criterion Comedy co. week of 14-19. Billy Hart's Specialty co. 22-24.—ITEMS: J. D. Valentine has recently taken over the house under his management, and will book nothing but first-class attractions.—Billy Hart will remain in this city with his co. until Sept. 1.

FREEPORT.—The Germania Opera House will open for the season with The Fast Mail 17, followed by John Griffith in Faust 21.

WAUKEGAN.—The house, under its new management, is at present in possession of carpenters and decorators, and will be thoroughly remodeled and refurnished with new upholstered opera chairs, scenery, carpets, lights, and stage furniture, and will be complete in every appointment when ready for opening during Sept. 1. The profession will no longer suffer the inconveniences they underwent hitherto at this theatre, as careful attention has been given to every detail for comfort behind the footlights.

QUINCY.—The patrons of Doerr's Opera House will be agreeably surprised when the season opens within a short time. The interior of the house has been remodeled, decorated, and painted in white, gold and blue, to harmonize with the elegant new drop curtain and scenery, which have arrived, and will be placed in position as soon as the painters, now at work, have finished. Rich draperies will be seen at each side of the stage, and a number of electric fans will be placed in the auditorium. The auditorium, with its new colors, now presents an attractive appearance, as money has not been spared on its decoration. When completed, Doerr's Opera House will be handsomer than ever. Mr. Doerr has already booked a large number of excellent cos., and will open the season with Schilling's Minstrels.

### IOWA.

BURLINGTON.—GRAND OPERA HOUSE: Chamberlain, Barbydt, and Co. have become lessees and managers of this house. The regular season begins Sept. 1. Bonn's Summer Garden is doing a land office business these days, an excellent specialty co.—being the main attraction. The co. includes Emma Parnell, Emma Lake, Lope Woodson, Joseph McEnery, Walker and Elmore, Bert Hart, Cora Peyton and Rita Reed were the guests of Manager Chamberlain the past week.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): Manager Webster returned yesterday from New York, where he has been for the last four weeks booking attractions for next season, and is unusually pleased with the success he has had. In looking over his list of bookings I notice that he has secured nothing but first-class attractions, which should not fail to please the theatregoing public. The house will be opened 21 for the regular season by The Soudan. All kinds of business has been very quiet here during the summer months, but the indications are that the coming theatrical season will be a fairly successful one.

CLINTON.—DAVIS' OPERA HOUSE (H. F. Tate, manager): This house will open with The Fast Mail 19. A fine list of bookings has been secured.—ITEMS: The Bijou Opera House collapsed this morning while undergoing repairs to the foundation, the whole auditorium falling at once, leaving the cast wall, stage and dressing-room up in the air. The wreck is being rapidly levelled, and the old house, which was built in '60, will be only a sad remembrance to the managers who have booked in it. Fortunately no one was injured, as the contractor, who was at work on it, was properly cautious, and his men were ready to run, but there were several narrow escapes. The contents were pal-











# THE NEW YORK DRAMATIC MIRROR

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**HARRISON GREY FISKE.**  
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - AUGUST 19, 1893

The Mirror has the Largest Dramatic Circulation in America.

## CURRENT AMUSEMENTS.

**AMERICAN**—THE PRODIGAL DAUGHTER, 8 P. M.  
**BROADWAY**—PANJANDIR, 8 P. M.  
**H. R. JACOBS**—DIAMOND BREAKER.  
**LYCEUM**—CAPTAIN LETTERBLAIR, 8:15 P. M.  
**KOSTER AND BIAL'S**—VARIETY AND OPERETTA.  
**STEELE**—THE FLAME.  
**TONY EASTON'S**—VARIETY, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above all others and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hiring the mark."—*Atlanta Journal*.

**THE** Roster of the Profession, prepared annually by THE MIRROR, appears this week. Additional instalments will follow as rapidly as they can be compiled; but the first chapter furnishes a sufficiently comprehensive forecast of the variety and the strength of the companies that will furnish amusement to the great American public during the season just beginning.

**LET** there be benefits for as many worthy persons and as many worthy objects as will give outlet to the generous instincts of the profession. But let there be also a modicum of the profits of all these affairs set apart for the works of mercy and charity performed by the Actors' Fund.

**THE** views expressed in our editorial headed "It Wants the Best" have struck a responsive chord in many directions. The belief that the taste of the public is not vitiated to the extent that many would have us believe is supported by corroborative comments in such influential journals as the *New York Evening Post*, the *Brooklyn Eagle*, and the *Chicago Times*.

**THE** Trustees of the Actors' Fund cannot meet too soon to discuss Mr. ALDERN's admirable suggestion with reference to asking the profession to demand a share of every benefit for which they may volunteer for the Fund. Charity begins at home.

**IT** took the Board of Lady Managers of the World's Fair a long while to discover that anything was amiss in the performances given in the Oriental theatres in the Midway Plaisance. But now the *dans du vent* is doomed.

**THERE** will be excuse for benefits—the more the merrier—if actors pledge themselves to give their services only when it is agreed that twenty-five per centum of the profits shall be handed over to the Actors' Fund.

**THE** curtain-bell is sounding. From now on it will be proper to drop the word "next" and substitute the word "this" in referring to the season of 1893-94.

## MR. DALY'S LONDON VENTURE

**N**OW that the preliminary season of Mr. DALY's London theatre is finished, it is possible to survey the results he has accomplished.

Unfortunately, the experiment has not proved so gratifying as the friends of international management could wish. In the first place, the receipts were disappointing. There were many Americans in London and they rallied loyally to the support of the home article, but they were not sufficiently numerous to compensate for the absence from the performances of the Londoners themselves.

Moreover, the London critics found fault with Mr. DALY's adaptation of thin foreign farces. And they pronounced his company inferior to the metropolitan standard, weakened as it is by the loss of Mr. DREW, who was only second in importance and attractiveness to Miss REHAN in former visits of the company to London.

Mr. LABOUCHERE, in *Truth*, seems to express the common opinion when he says, in a late number of his plain-speaking journal:

"What Mr. DALY wants is a competent general company and a reasonably good piece. When I think of the players with whom Mr. DALY considers it necessary to surround himself at the Lyceum, or whom Messrs. HARR, ALEXANDER and BEEBECH-TREE engage for the Garrick, the St. James's and the Haymarket, I cannot help wondering how Mr. DALY, with his troupe constituted as it is, and with his own knowledge of what constitutes good acting, believes himself to have a chance of holding his own. This troupe may almost be said to begin and end with Miss ADA REHAN, and to represent the *«ma femme et quatre poupées»* of the legendary theatrical speculator on the cheap."

What may be the end of Mr. DALY's bold venture in these circumstances, it is not profitable to contemplate.

## PERSONAL.

**ST. CLAIR**—Ada St. Clair, the contralto, has been engaged for Lydia Veamans-Titus' company.

**MARLOWE**—Mrs. Ethel Marlowe and her daughter, Ethel, are spending the Summer at Matamoras, Pa., in the Blue Mountains. Miss Marlowe and her sister Virginia (Mrs. Charles Greene) enjoy their leisure in driving, boating and fishing.

**OTIS**—Eliza Proctor Otis leaves Cape May this week and returns to town. Miss Otis made a decided hit last season in *The Crust of Society*, both in the comedy part of Mrs. Echo and in the leading role. She would have continued under John Stetson's management this season had there been a part for her in *The Profligate*. As it is, Miss Otis is free to accept an engagement elsewhere. It seems to us that she is the one actress now before the American public who is competent to fill the void left by the death of the lamented Georgie Drew Barrymore. Miss Otis' talent and method singularly resemble those of Mrs. Barrymore.

**DENNING**—Dorothy Denning, whose serpentine dance is thought by many to be the most artistic yet seen in this city, is at the Tremont Theatre, Boston, dancing between the acts of *Puritania*. She will return to Koster and Bial's Manhattan for a long engagement.

**LEIGH**—The Sisters Leigh, who will be a prominent feature of the Oh, What a Night company, have received offers to present their novel dance in London and Paris.

**RAND**—Manager G. Rand, of Troy, is rusticated at Loon Lake in the Adirondacks. Extensive alterations have been progressing at Rand's Opera House this Summer. The gridiron floor has been raised twenty-three feet higher than formerly, the space between the fly galleries has been widened, various improvements have been made in the working department of the stage, while the dressing, property and scene rooms have all undergone changes.

**BRADLEY**—Leonora Bradley has been engaged as leading lady for a season of forty weeks at William E. Sterling's People's Theatre at Minneapolis.

**ROSEHILL**—Popular Bessie Rosehill received a valuable diamond ring on the stage of the London Alhambra a few days before her departure for New York. It was the gift of several of her friends.

**DE LUSSAN**—Zelie de Lussan, after a year's rest, began a season's engagement last night in Dublin with the Carl Rosa Company.

**HAMILTON**—Ruth Hamilton has been engaged for the leading part in *The Ensign*.

**POWERS**—Mr. and Mrs. James T. Powers are at the Atlantic Highlands.

**GLINDENING**—John Glendinning has been engaged as leading man by Clara Morris.

**VANCE**—Eunice Vance, who is at present filling an engagement at the Casino roof garden, has signed a contract with Frank Daniels' Comedy company for the coming season. Miss Vance will play a character part in Mr. Daniels' spectacular revival of *Little Puck*, and will introduce her singing specialties. She has become a decided favorite here, and Mr. Daniels is to be congratulated upon securing her services.

**SHANNON**—J. W. Shannon ran over to Boston last week. He is considering a flattering offer from Charles Leonard Fletcher to become chief instructor in the latter's school of acting. If Mr. Shannon concludes to accept it he will remain in New York and play jobbing engagements in addition to performing his duties in the school.

**WEST**—Florence West left for Boston on Sunday to attend rehearsals of *Prince Pro Tem* at the Museum. She will originate a principal comedy part, and will introduce several of her own specialties.

**BURT**—Laura Burt has returned from St. Paul, Minn., where she played in Litt's stock company.

**SCHICK**—John A. Schick, the efficient correspondent of THE MIRROR at Bethlehem, Pa., was married on Aug. 8 to Miss Anna M. Mack, one of the most charming young belles of Hackettstown, Pa. Mr. Schick has been connected for many years with the Bethlehem *Daily Times*. THE MIRROR joins the staff of that journal in congratulating the happy couple.

**MARTINOT**—Sadie Martinot is visiting friends here. Next week she will go to Boston to join the Grand Opera House stock company.

**BATCHELDER**—Fanny Batchelder returned from North Hampton, N. H., on Wednesday. The day before she left she caught a severe cold while in bathing, and she is now quite ill at her apartment.

**DE KOVEN**—Reginald De Koven has been taking the baths at Homburg. He will return to New York week after next.

**LEWIS**—James Lewis, of Augustin Daly's company, arrived from England on Saturday. He was greeted by his wife.

**BARRY**—Eleanore Barry, favorably known as a character actress in the San Francisco Stock company, has come East.

**FAVOR**—When 1492 is revived at Palmer's, Edward M. Favor will sing a new topical song, entitled "If I had it to do would I do it again?"

**PLUNKETT**—Mr. and Mrs. Charles Plunkett left Middle Dam in Maine last week and went to Nantucket Island, a quaint and picturesque spot that is becoming a favorite resort in Summer for members of the profession that enjoy such surroundings. Mr. and Mrs. Plunkett will return to the city the latter part of this week.

**EATON**—Mabel Eaton will visit the World's Fair and return by Sept. 1. Miss Eaton has concluded a highly successful season as leading lady of the stock company at Binghamton, N. Y. She played sixteen parts, including *Rosalind*, *Edith Gray* in *The Planter's Wife*, and *Enid* in *The Passing Regiment*.

**THALBERG**—T. B. Thalberg, who came into prominence on this side of the water while he was Modjeska's leading man two seasons ago, arrived from England last week. He has not yet made an engagement, but he intends to remain in America. Mr. Thalberg is a handsome and gifted young actor. He has had plenty of valuable experience. His last engagements in England were in Shakespearean roles.

**LEEDS**—Ellen Leeds, the soubrette, who was the principal attraction in the Busy Day company last season, will be featured by Charles Townsend in *The Midnight Hour*. The part of Little Meg is being written especially for her, and will allow her to introduce a number of new specialties. Miss Leeds is young, pretty and talented.

**JEWETT**—Henry R. Jewett arrived in New York from San Francisco last week, to begin preparations for his tour with Julia Marlowe's company. Mr. Jewett will play such parts as Ingomar, Wildrake, Jacques, Mercutio and Malvolio. A year ago he came to this country from Australia, where he occupied a prominent position. Last season he was the leading man of the stock company at Stockwell's Theatre, San Francisco, where he became a favorite. Mr. Jewett is a keen-minded and genial man whose facility is great for making friends wherever he goes.

**SULLIVAN**—John T. Sullivan brought his dog-cart up to town from Pleasure Bay yesterday. Mr. Sullivan managed Rose Coghlan's *Forget-Me-Not* performance at Long Branch the other night for the *Herald Free Ice Fund*. His success as well as Miss Coghlan's drawing power may be judged from the fact that the tickets were sold in a jiffy; the most fashionable audience of the season attended, and more than \$2,000 was turned over to the charity.

**COGHLAN**—Rose Coghlan will play *Rosalind* in the great World's Fair open-air performance in Chicago. There will be a "phenomenal" cast.

## CHARLES A. BIGELOW.



Charles A. Bigelow, whose portrait is printed above, has been selected for the post of principal comedian of the Mapleson and Whitney Opera company in *The Fencing Master*. Mr. Bigelow is a singing comedian of great promise. He did a good deal of successful work with the Carleton Opera company during the three seasons he was a member of it. Previously to that he was identified with several prominent attractions. Mr. Bigelow will undoubtedly give a marked and hitherto undeveloped quality of humor to the leading comedy part in *The Fencing Master*.

## RAMSAY MORRIS' COMPANY.

Ramsay Morris' company began rehearsals yesterday. The season will open at the National in Washington on Sept. 11. Mr. Morris said to a *Mirror* reporter:

"Nowadays when a manager buys a play he is almost certain to be harassed by a dozen claimants to the title of his purchase. Gertrude Atherton wrote a story called *'Mrs. Pendleton's Four-in-Hand'* for the *Cosmopolitan*. The entire contents of the magazine were copyrighted. Mrs. C. A. Doremus dramatized the sketch for me. Now a man turns up who some years ago produced a piece called *Four-in-Hand*. He claims the title.

"Last season I gave a trial performance of Arthur Law's comedy, *The Judge*. It was a go. Of course a man popped up immediately who owned the title. However, he was a man after my own heart, for he wrote me a letter resigning all right to the name under his copyright on the sole condition that I should not thank him.

"So far Joseph has escaped. I shall give the piece an excellent cast this season. In my company are George Giddens, J. W. Pigott, Harry Gwynette, James Lee Finney, Charles Wyngate, Elsie de Wolfe, Mrs. Julia Brutone and Mary Elliott Page.

"And now for a piece of news that will raise a breeze in Detroit. I have just closed a contract with Elizabeth Garrison, better known in society circles of that city as 'Bessie' Garrison. She is one of the leading belles of Detroit's 400; a beautiful girl and extremely clever. Her friends suppose that she came to New York merely for a social visit; in reality she came to sign a contract with me."

## ABOUT OUR POST-OFFICE.

THE DRAMATIC MIRROR's Letter Department is a more important institution than some suppose. Hundreds of letters pass through the hands of our clerks every week, and the utmost care is exercised in order to insure promptness and safety in the delivery of the heavy mail entrusted to our care.

Any member of the profession is welcome to use the facilities of our post-office. No charge of any kind is made for the accommodation which is freely extended to all, whether they be advertisers or non-advertisers.

Letters sent in our care are forwarded promptly to any address, according to instructions left with our clerks. Or they are held for those that call personally for mail.

Hundreds of actors have all their letters sent in care of the MIRROR office during the season, whence it is forwarded at once according to route.

When an address is unknown the letter is advertised gratuitously in our list. If it is not sent for or called for within thirty days it is returned to the post-office authorities.

Letters are never delivered to strangers, except when they bear written authority from the persons for whom they are intended. All letters are signed for in a receipt-book when personally called for. A record is kept of every letter forwarded by mail from the MIRROR office, and in case of miscarriage its whereabouts can be traced at once.

THE MIRROR has received many compliments from professionals for the care and reliability exercised in this useful and important department of its business.

## MINNIE OSCAR GRAY RETIRES

Minnie Oscar Gray—who has starred with her husband, W. T. Stephens for several years in *The Old Oaken Bucket*, *Vesper Bells* and other plays—has retired from the stage. In all the plays of the Gray-Stephens company trained dogs played an important part. They owned several noble specimens of the canine race. Mr. Stephens will take out a new play himself entitled *The Signal Lights*.



THE COMEDIAN,  
**Billy Barry**  
 Supported by a Company of Twenty-four People, with Open at the NEW  
 PARK THEATRE, NEW YORK, on SEPT. 21. Under the management of  
**MALLEY AND LANE.**  
 Permanent address, Taylor's Exchange, 35 West 20th Street, New York.

NEW PLAY:  
**THE RISING  
 GENERATION,**  
 A Comedy with a Plot Emphatically New York City. One of the Present  
 Stars, the WILLIAM GILL, Author of *Admission*, *Red Fruits*, *The Green Apple*,  
*Miss Myster*, etc.

P. S.—MR. BARRY'S REGULAR SEASON WILL BEGIN AUGUST 27 ON THE ROAD.



Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

During the San Francisco engagement of the Lyceum Theatre company, Charles W. King, who is a member of that organization, sold to L. R. Stockwell a play called *The Countess*, of which he and F. N. Wilcox are the joint authors. The play will be produced elaborately with a special cast at Stockwell's in September.

A. C. Calmour is writing a play for George Alexander, founded on episodes in the life of the Earl of Essex during the reign of Elizabeth.

Clyde Fitch, who is now in London, will sail for this city next month, arriving about the 15th.

The twentieth meeting of the American Dramatists' Club was held on Saturday evening at Charles Barnard's residence. The dinner was served by the Hotel Endicott. The subject discussed was, "Are Royalties Too High?" Lives there a dramatist who thinks that royalties are too high.

Ezra Kendall has written a new play which he calls *The Substitute*.

Maurice Drew has finished three plays for Lizzie May Uimer.

Frank Carlos Griffith during his stay this Summer at Goldtown, N. H., has written a play. He has woven a romance around the character of the ex-Empress Eugenie. Mr. Griffith has a large knowledge of stagecraft.

Franklin Fyles has completed a New York society play for the Lyceum Theatre. He met Mr. Frohman in Salt Lake City the other day and handed him the manuscript.

George W. Parsons has written a three-act comedy entitled *An Unnecessary Delusion*. It will be produced in the latter part of the coming season by a competent company. An eccentric French count is the leading part.

Bessie Bonehill has accepted an operetta composed by H. E. Pether and written by Frederick Bowyer.

Frederick Miller, Jr., is now at his Summer retreat, near Boston, working hard on a new operatic farce-comedy of the nautical order which will be called *Davey Jones*. Mr. Miller is the composer of *The Golden Wedding* and *Ship Ahoy*.

#### ELIZABETH MARBURY.

In connection with the portrait that *The Mirror* presents on its front page this week, some facts regarding Elizabeth Marbury, the well-known play agent, are apropos. None of Miss Marbury's ancestors had theatrical predilections, with the exception of a great-uncle, J. G. Holland, who was scenic artist at old Drury Lane Theatre, in London. Mr. Holland's sketches are highly prized to this day by collectors. Miss Marbury's grandfather, Vice-Chancellor McCoom, used to entertain a great many distinguished artists at his home in Warren Street, in this city.

"When I was a little girl," says Miss Marbury, "my greatest enjoyment was to be taken to the theatre. At nine years of age I was the owner and manager of a toy theatre where I had puppets perform for the benefit of my friends such works as *The Lady of Lyons*, *Money*, *She Stoops to Conquer*, a version of my own of *Peg Woffington*, *Much Ado About Nothing*, etc. But the play that my puppet actors were obliged to give most frequently, owing to its popularity, was *The Lady of Lyons*. So great was the demand for this that I had a full set of special scenery built for it.

"As I grew older my taste for the theatre remained as clearly defined, so that by the time I established my business I had already had considerable experience, having seen every play and every actor on both continents for upwards of twenty years."

The story of how Miss Marbury established her present flourishing business has already been told. Mrs. Frances Hodgson Burnett was her first client. Miss Marbury naturally thought, "Why not do for others what I have done for Mrs. Burnett?" Action followed this self-interrogation. Miss Marbury went abroad, merely carrying a few letters of introduction. By persistent energy and vigilance she soon organized her present business, which it is gratifying to know has increased steadily.

Miss Marbury herself says that one of the reasons she has met with success is that no one else has ever made a business of selling plays. Others have done it incidentally or in connection with other interests, but hers is the only office in the world where nothing is done but to sell plays and to represent authors, unless the Société des Auteurs Dramatique of Paris might be regarded as similar, although that is a purely local affair and is conducted on a wholly different basis. Miss Marbury, by the way, has been approached frequently by this Society and asked whether she would like to represent it formally in this country, but her reason for not encouraging this flattering suggestion is that she is a little fearful of being hampered by many regulations of the kind that Americans characterize as "red tape." Without accepting these overtures Miss Marbury, nevertheless, represents the majority of French authors who are members of the Society.

"I owe much," says Miss Marbury, "to the goodwill and friendly advice of managers, especially to Daniel and Charles Frohman. It was the former who first encouraged me to do what I have done and who patiently gave me the benefit of much of his own valuable experience. Recommending me to his brother Charles deepened my debt of obligation, as the latter has bought many plays from me, and has unfailingly treated the authors I represent with the most pronounced courtesy and the most positive generosity. In fact, I know of no single manager with whom I have not preserved the friendliest relations. Yet I am able to secure terms satisfactory to the authors, and as my interests are one with the latter and as I receive no compensation from the purchasers, this kindly attitude on the part of the producers is doubly appreciated. I am hoping to be able to extend the scope of my business and to be still further associated prominently with the theatrical interests of our country."

*The Mirror* joins heartily in expressing its wish for the fulfillment of Miss Marbury's wishes. She is honorable, plucky and gifted both with business acumen and artistic tastes. She deserves great credit and hearty admiration for having originated a useful and increasingly valuable adjunct to the business of theatricals.

#### MR. WHITE'S SIDE OF IT.

W. F. White writes to *The Mirror* from McDonald's Point, New Brunswick, regarding Tyrone Power's answer to a letter from Verner Clarges that appeared recently in these columns. He says: "I see that Tyrone Power attacks me. The facts are as follows: Mr. Insull, of Chicago, advanced Power \$500 to try his play *The Texan*. Power engaged some good people and asked me to manage his tour. By economy I got him out with printing enough for one month on \$300. This included fares to Calais, Me., where we opened to good business. Power at once got the 'big head.' Some remarks were made to me there regarding certain conduct on Power's part at the hotel, and I gave him some disinterested advice. He swore and said the public could mind its own business. The following Wednesday in St. John I closed with the company. Since then they have gone from bad to worse. The *St. John Sun* says in answer to Power's letter in *The Mirror*: 'Not so much an incompetent manager, Mr. Power, as a very big head on your part. Decidedly too much Tyrone Power for both manager and public! I enclose the item. While I was with Power his receipts were more than the expenses. Since I left, his business has got worse and his expenses have increased.'"

#### CONCERNING THE GOLDEN WEDDING.

The Golden Wedding, which has been running all Summer at the Park Theatre, Boston, is genuinely successful. It is now in the eleventh week of its run, and it will continue until Sept. 11 when Rice's Venus will take possession of the Park. The Golden Wedding was written by Frederick Miller, Jr., about ten years ago, and in 1884 it was produced under the title of *The Two Medallions* by Arthur Miller, who lost a good deal on the venture. Revived and improved under the new title it has proved one of the surprises of the season, having cleared from \$1,000 to \$1,500 a week during its Boston run, and that in spite of warm weather and hard times. The piece is called an operatic farce-comedy. It contains many expensive specialties, and music of the catchy kind that made Mr. Miller's *Ship Ahoy* a success. Manager Jack Crabtree has become a part owner of *The Golden Wedding*. After closing in Boston it will be played through New England, and then presented in New York and Chicago for long engagements.

#### UNANIMOUSLY ENDORSED.

Louis Aldrich's plan for members of the profession to require a percentage of the profits of all benefits to be turned into the treasury of the Actors' Fund which was set forth in last week's *Mirror*, has met with enthusiastic approval. Not one dissenting voice has been heard in the lively discussion excited by the matter. The simplicity and the fairness of the idea is at once apparent. No objection has been suggested that Mr. Aldrich has not been able to dispose of.

The views of President A. M. Palmer were obtained yesterday by *The Mirror*. When the plan was unfolded to him he approved of it unhesitatingly.

"It is a splendid idea," said he. "I have frequently declined to give my house for benefits because I thought at least a portion of the proceeds should be given to the Fund. The adoption of Mr. Aldrich's suggestion will not interfere with any of our present means of revenue. You may say for me that hereafter I shall give no benefits in my theatres unless twenty-five per cent. of the profits shall go to the Fund."

It is probable that a special meeting of the Fund trustees will be called at an early date to act upon Mr. Aldrich's suggestion.

We regret that the demands upon our space will not allow us to publish all the letters of endorsement that have been sent to *The Mirror* this week, but the communications given below indicate the universality of the belief among the profession that Mr. Aldrich has hit upon the right idea.

Next week *The Mirror* hopes to lay before its readers a way to put the scheme into practical operation at an early date.

#### ACTORS' FUND OF AMERICA.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I heartily approve of Mr. Louis Aldrich's plan of procuring money to assist in the support of the Actors' Fund, and in the future I shall cease to donate the rent of the theatres under my control for any benefit or charitable purpose unless the one quarter of the profits of such entertainments be allowed to swell the receipts of the Actors' Fund. Very truly yours,  
 EDWIN KNOWLES.

#### THE PLAYERS.

NEW YORK, Aug. 8, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—We, one and all, most heartily approve of the plan of Louis Aldrich, as published in to-day's *Mirror*, for the raising of revenue to the Actors' Fund, by all reputable members of the theatrical profession signing a pledge to hereafter play for no benefits, free of charge, unless the recipients of said benefits send 25 per cent. of their profits therefrom to that noble charity, the Actors' Fund, which is our own, and would thus always be assisted by our freely given services. We hope you, as well as everyone interested, will at once help the plan along.  
 PAUL ADAMS,  
 HUGO TOLAND,  
 JOSEPH HOLLAND,  
 HENRY MILLER.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I desire to express my most hearty approval of Mr. Louis Aldrich's scheme for permanently raising revenue for the Actors' Fund. It is splendid, and its simplicity makes it practical in the fullest sense. I trust that those of my professional brethren who have not yet read Mr. Aldrich's communication as published in last week's edition of *The Mirror* will do so, and I am sure they will cheerfully assist in pushing the scheme to success.  
 Yours sincerely,  
 J. W. SHANNON.

#### ACTORS' FUND OF AMERICA.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—We, the employees of the Actors' Fund, wish to place ourselves on record in favor of the scheme proposed by Mr. Louis Aldrich in your issue of last week. We believe it is the best yet suggested for insuring a steady revenue for that institution.  
 Yours very truly,  
 LESTER S. GURNEY,  
 JOHN MATHEWS,  
 VINCENT KEADNEY,  
 FRANK W. MORRIS,  
 NORMAN GUNTER.

SOUND BEACH, CONN., Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—A word for the plan suggested by Mr. Louis Aldrich to increase the resources of that worthy charity, the Actors' Fund.

The plan strikes me as being an excellent one, and it can be very easily carried out. It rests entirely with the profession themselves to make it a success. They are repeatedly asked to appear at benefits, and by this plan they can, if they so desire, make their services valuable, aid the beneficiary, and at the same time, in a substantial manner, be of great service to a noble charity that is in need of all the assistance possible.

The demands on the Fund are constantly increasing, and to such an extent that something must be done to add to the resources. And here is an opportunity of doing so.

When, in the future, members of the profession are asked to give their services at benefits, let them stipulate that 25 per cent. of the profits shall go to the Actors' Fund of America.

Sincerely yours,  
 GEORGE W. SAMMIS.

NEW YORK, Aug. 11, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I consider Mr. Aldrich's plan an excellent one, and I think it ought to be endorsed by the entire profession.  
 Yours truly,  
 ALBERT ROBERTS.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—Kindly add our endorsement to the proposition of Mr. Louis Aldrich in your last week's issue.  
 Yours very truly,  
 H. S. TAYLOR,  
 E. B. TILTON.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I have just read Mr. Louis Aldrich's interview on the subject of benefits. It covers the ground thoroughly.

It is high time that the benefit nuisance was stopped, or at least understood. By all means, give one quarter to the Fund.  
 Every Tom, Dick and Harry who may have the remotest acquaintance with people in the "show business" find no trouble in hiring theatres for benefits on Sunday nights or any other night, and so common has this abuse become that the word benefit stinks in the nostrils of the New York pub-

lic, and especially with those who are really actors and actresses.

The pool room and poker deck is the chief cause of this miserable begging. Yours, truly,  
 JOHN MATHEWS.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I am in favor of Mr. Louis Aldrich's plan for benefiting the Actors' Fund. Yours respectfully,  
 JACQUES MARTIN.

ACTORS' AMATEUR ATHLETIC ASSOCIATION.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I heartily endorse Mr. Aldrich's scheme that all members of the profession who volunteer their services for any benefit should insist on twenty-five per cent. of the profits being turned into the treasury of the Actors' Fund. Yours very truly,  
 WM. D. ANDRUS.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—As an admirer of the Actors' Fund of America and the great charity it bestows; and as a believer in any systematic scheme that will increase its revenues, I want to go on record as heartily endorsing the plan suggested so ably by Mr. Louis Aldrich, and printed in last week's *DRAMATIC MIRROR*.

Let every member of the profession who has at heart the interests of the noble work of the Fund, that has succeeded so many needy members in time of sickness, and saved scores from a burial in Potter's Field, give an unanimous second to Mr. Aldrich's plan and sign the pledge he speaks of and stick to it.

In this event the calibre of benefits will be improved upon and the Actors' Fund of America assured of substantial capital for all time.

Very truly yours,  
 BRANCH O'BRIEN.

THE PLAYERS.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I heartily endorse Mr. Louis Aldrich's plan for increasing the revenues of the Fund by giving up one quarter of the profits of all benefits that all actors play for. Let as all put our shoulder to the wheel, and I feel certain that it will prove a big success. Respectfully,  
 GEORGE FAWCETT.

NEW YORK, Aug. 8, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I am heartily in sympathy with Mr. Aldrich's plan. Yours truly,  
 C. F. MONTAGNE,  
 Robert Downing Co.

EDWIN FORREST LODGE, A. O. F.,

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I heartily endorse Mr. Louis Aldrich's scheme regarding benefits that members of the profession are continually called upon to give their services to. If his idea is carried out by the managers and actors it will be the means of bringing a large sum into the treasury of the Actors' Fund, and give every member of the profession a chance to contribute to that deserving charity. I hope it will receive universal approval.  
 Respectfully,  
 ALEXANDER FISHER.

BOSTON, Aug. 11, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—We most heartily approve of the plan suggested by Mr. Louis Aldrich for raising revenue for the Actors' Fund. We sincerely hope it may be put in practice as soon as possible.  
 Sincerely,  
 RACHEL NOBLE,  
 ROSA FRANCE.

NEW YORK, Aug. 12, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—The proposition made in your last issue by Mr. Louis Aldrich that the members of the amusement profession participating in benefits for the various charities, shall as a condition of their services insist on twenty-five per cent. of the net profits arising therefrom being paid to the Actors' Fund of America, is so thoroughly characteristic of that sagacious and clear-sighted man, that it should meet at once with the cordial and hearty approval of all concerned.

It is without question the best plan for "charity to begin at home" that has been suggested. The scope of the Actors' Fund is so broad and so liberal, and the benefactions of the profession have been so great, that a demand of this kind is fully justified. Let a paper be prepared and sent to all interested, which they can sign, pledging themselves to carry out this proposition. This can be returned to the Actors' Fund, and then kept on file. One year will suffice to show the great value and utility of the movement. Very truly yours,  
 FRANK G. COITER.

NEW YORK, Aug. 10, 1893.

To the Editor of the *Dramatic Mirror*:  
 SIR.—I have read with much pleasure the article entitled "Louis Aldrich's Novel Plan." I heartily endorse his views. Yours respectfully,  
 JOHN W. HANCOCK.

#### A THEATRICAL INDEX.

This week's attractions in the principal cities of the country.

##### CHICAGO.

AUDITORIUM	America
ALHAMBRA	Constance
ACADEMY OF MUSIC	Hands Across the Sea
CHICAGO OPERA HOUSE	Alhambra
COLUMBIA	Hayes's Minstrels
GRAND OPERA	Lillian Russell Opera Co.
GRAND OPERA HOUSE	Tony Farrell
HAYES'S	Bull Smith Russell
HOLLEY'S	The Sorcerer
MCVICKER'S	Nat. C. Goodwin
MCVICKER'S	Denman Thompson
MCVICKER'S	The Girl I Left Behind Me
WINDSOR	The Gamblers

##### BOSTON.

BOWDOIN SQUARE	Lost in New York
CHERRY	White Squadron
THEATRE	The Golden Wedding
TRINITY	Pauline Hall Opera Co.

##### BALTIMORE.

ACADEMY	A. G. Field's Minstrels
HOWARD AUDITORIUM	Jessie Weston Opera
HOLIDAY STREET	Fat Men's Club

##### PHILADELPHIA.

GRAND NATIONAL	Hinrichs Grand Opera
NATIONAL	Span of Life

##### ST. PAUL.

GRAND METROPOLITAN	James A. Kelly
METROPOLITAN	Wilbur Opera Co.

##### SAN FRANCISCO.

BALDWIN	Astoria
CALIFORNIA	Jack
STOCKWELL'S	Stockwell's Co.

The Webash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. M. Chas. Gen. Eastern Agent, 205 Broadway, New York F. A. Palmer, Asst. G. P. Agent, 201 Clark Street Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.





(Special Dispatch to The Mirror.)

CHICAGO, Aug. 12.

It is certain that Nat Goodwin has a money winner in Gos Thomas' new play, *In Mizoura*, which had its first production at Hooley's here last Monday night. The theatre was crowded with over \$1,400 worth of people on that occasion. Willard, Massen, Walt Williams, Lackaye, Fred Stanley, and Miss Burroughs were in the box, and there was a great deal of enthusiasm manifested. After the strong climax of the third act, Goodwin and Thomas were called upon for speeches and both responded gracefully. Thomas, who had been on the stage putting ginger into the supers, appeared in undress uniform and said nice things about Nat, and then Nat appeared and said that if the people in front were as nervous as he was they would all go home. He said that he supposed he should say something, and he would gladly do so if the male members of the audience would step outside. Then he chaffed Willard good naturedly and escaped. In *Mizoura* has a pretty story told by homely characters of the soil, and Goodwin as the little sheriff did the best work I ever saw him do. One of the hits of the play was made by Burr McIntosh as a Pike County blacksmith who looked eight feet tall, and another success was scored by Jean Clara Walters as his strong-willed wife, Minnie Dupree, Frank Carlyle, Billy Beach, "Watermelon" McAndrews and Minnie Dupree did good work. Business has been fine and the play has evidently caught on. There was \$11,000 in Tuesday night and \$900 Wednesday night in spite of awful heat. The play will be taken to New York at the close of its four weeks' run, and Beach will replace Carlyle in the heavy part.

"Uncle Dick" Hooley postponed his trip to the seashore to see *In Mizoura*, but was taken ill and had only the satisfaction of listening to the applause over the telephone, connection being made with the stage at the prompt stand. He will be out in a few days. McKee Rankin is here, looking younger than ever. He leaves for Kansas City tomorrow, where the Drew combination open Wednesday evening in *The Rivals*, which Rankin says rehearses well. He has great faith in the coming season, as he thinks it parallels that at the breaking out of the war, when people went to the theatres to forget their troubles. Nowadays, however, there is often more trouble in theatres than outside.

Lillian Russell has caught on at the Columbia in *The Mountebanks*, which will, no doubt, run until Sept. 2, when the season closes. The first attraction of the regular season at the Columbia will be Daniel Frohman's *Lyceum* company in repertoire.

Miss Russell plays Sunday instead of Saturday nights now, and after the matinee last Saturday she and her sister and daughter accompanied a party through the Wisconsin lake region on a Northwestern special train chartered by Will Davis, and his partner, Al Haymen, who is here for a month. In the party were Mr. and Mrs. Hayman, Mr. and Mrs. Davis, Mr. and Mrs. Rose Gunst, Mr. Wales, Charles Parker, Miss Hagan, Willie Davis, and George Charlton. They opened Saturday night at Madison, ran over to Milwaukee yesterday, and returned for the performance last night.

Ed Smith Russell began his sixteenth week at the Grand last night in *A Poor Relation*, which will run a week or two longer. Mr. Russell has eight weeks more to remain here before opening at Daly's in New York Oct. 9.

John E. McWade closed his Summer opera season at Schneider's Garden in St. Louis, Saturday night, and arrived here to-day with his wife, Ada Somers-McWade, to see the Fair. John leaves for New York about Sept. 10 to begin rehearsals for *Erminie* with Francis Wilson, who is still here at the Fair.

A New York actor named Lon Stevens has brought suit against Nat Goodwin for thirty weeks' salary—\$1,500. He was engaged for *In Mizoura*, but was dismissed because it was said that he did not fill the bill.

Denman Thompson has but a few weeks to remain at McVicker's with *The Old Homestead*, and when his engagement closes he will rest for a year. Walter Lennox, Sr., of his company, is a daily visitor to the Fair, and has invested several hundred dollars in souvenir presents for his family and friends in the East.

The *Girl I Left Behind Me* has entered upon the twelfth week of its long run at the Schiller, and everything is going smoothly. The 35th performance, with souvenirs, oc-

curs Wednesday evening. Manager Temple has secured the Drew company for two weeks in *The Rivals*. Business at the Schiller continues very large.

James A. Sanford, formerly dramatic editor of the *Times*, has taken charge of the press work for the three Jacobs houses; George M. Johnson, with Horace McVicker last season, is doing the same line for the Grotto, and it is possible that Kerry Meagher, late of the Alhambra, will go with the Haymarket in the same capacity.

Tom Prior, of the Trocadero, who broke his leg down New York way recently, has returned home in plaster, and will stay there for two months. His friends are arranging a big benefit for him to-morrow week at the Trocadero, where, by the way, Sandow is drawing crowds, and Lottie Gilson has caught 'em with her canine song.

Ali Baba is in its twelfth week at the Chicago Opera House, and although business continues large, it will be withdrawn Sept. 2 to make way for a revival of *Sinbad*, which will be elaborately staged by Richard Barker. The 55th performance of *Ali Baba* occurred last Saturday night.

The Alhambra reopened for the season Saturday night with *Erminie* and Mrs. Kimball's company in Fraser and Gill's new burlesque, *Hendrik Hudson*, which is an elaborate creation. Attractions at the other outside houses this week are *The Soudan* at Havlin's, *Hands Across the Sea* at the Academy of Music, *Tony Farrell in My Colleen* at the Clark Street Theatre.

The Windsor had two big houses at its opening yesterday and *The Tornado* repeated its hit of last season. Ben Leavitt has booked some of the best attractions.

Buffalo Bill and Nate Salisbury continue to coin money with the Wild West, where the Custer fight will be reproduced Wednesday by the Indians engaged in it, and business continues excellent at the Grotto, where a good variety bill is offered, and at Sam Jack's, where the Creoles and Hawaiians give a fine entertainment.

Manager Jack's press agent, W. A. Phelon, is to be married this week to a young lady on the West Side.

The other day Manager McVicker invested in a bunch of World's Fair tickets and presented his employees with two each.

George Archer, well known as a Chicago actor, was entertained at the Fair the other day by young Tony Desper and old Gerald Griffin, who took the poor gentleman into the Cairo street and treated him to a ride on a small donkey. Then they cruelly deserted him to argue with the donkey boy who demanded "excess baggage" on account of Archie's weight.

Nat Goodwin has allowed his red hair to grow as long as Willard's and he wears blue glasses. When you see him on Broadway you will not recognize him. And in many cases he will, no doubt, be glad of it.

I am indebted to the Panjandrum-Hopper management for a half-pint of Mr. Floyd's Monopoly in the shape of a souvenir. I will open it the next time anyone comes in and does not tell me that "Will McConnell sends regards."

Arthur Clark, the rainbow agent, who can get more different colored sunburns than any man in the profession, is in this city. I did not think to ask him what for when I saw him.

The financial cyclone has struck the newspaper offices here, and the cutting down of expenses has set adrift scores of good men. The usual newspaper greeting on the streets now is, "Well, where are you not working?"

All of the Midway Plaisance shows have "side show barkers" in front now, and they are wonders. One in front of the ostrich farm is a daisy. The other day a Reuben with his little girl sought to drag the latter by the shoe, and the "barker" said: "That's right! That's right! Tell the little girl the ostriches all died last night." The Reuben could have killed him.

The Nancy McIntosh who is to create the leading soprano role in Gilbert and Sullivan's next opera is a sister of Burr McIntosh.

The other day I went to a bank here to cash a New York cheque for \$10 and they wanted to charge me \$2. When I asked what for they said: "For New York exchange." I didn't ask what New York exchange, but I am willing to bet that it was McConnell's.

"BUFF" HALL.

## CLEVELAND.

The beautiful Lyceum dedicated to Art—The Grand Approaching Completion.

(Special to The Mirror.)

CLEVELAND, Aug. 12.

The new Lyceum, which is unquestionably one of the handsomest playhouses in the country, threw open its doors on Thursday evening for the first time, the attraction being the George Thatcher Operatic Extravaganza company in *Africa*. A fine audience was present. The decorations, drapery, curtains and carpets harmonize beautifully, while behind the scenes nothing has been left undone for the comfort of the players.

The house will remain dark until Aug. 23, when Dockstader's Minstrels will appear.

A Railroad Ticket opened at Jacobs' to-night before a large audience and made a good impression. Arthur Moulton, Harry Porter and Rose Chesneau fill the principal roles to advantage.

The Star will open for the season on Aug. 25.

Otis Harlan was an enthusiastic spectator at National League Park the past week, and "rooted" conscientiously for Louisville.

Work on the Euclid Avenue Opera House is progressing rapidly. The house will be sold at auction for the opening performance by Richard Mansfield.

George T. Clapham is here.

W. M. GOODING.

## BOSTON.

The Theatre Building—The Museum—The Palace—The Grand Opera House—The Boston will fall into line.

(Special to The Mirror.)

BOSTON, Aug. 12.

Two more of the houses in the city have opened for the Winter—the Grand Opera House and the Palace—and a week from now the Museum and the Boston will fall into line.

At the Grand, on Saturday, The White Squadron attracted the largest audience that it has yet had in this city although now within less than a year it has been played successfully at three theatres. The piece was put on splendidly. W. A. Whitecar, Laura Almosino, Frederick Julian and Elmer Grandin headed the excellent company.

Standing room was all that could be obtained in the Palace when the season opened on Saturday. Everybody praised the improvements which had been made in the auditorium and the performance of the Nibbe Farce-Comedy company was enjoyed. Frank J. Pilling as manager had a regular reception, so many of his friends called to welcome him back to Boston.

To-night Pauline Hall gave a change of bill at the Tremont, presenting *Madame Favart*. The piece has been in careful rehearsal for several weeks and there is every prospect that it will fill out the last three weeks of Miss Hall's engagement most successfully.

More changes were made in the cast of *The Golden Wedding* at the Park to-night. Florence Dunbar and Andrew Mack retired, and in their places came Ethel Ormonde and Frank Lander. James F. Hoey also joined the company to-night.

The Bowdoin Square is repeating the successes of the past two years, and large houses have ruled since the theatre opened. This week *Lost in New York* holds the stage.

William de Shetley in *Clouds* is the week's attraction at the Grand Museum.

Jay Hunt heads the company, playing *Ten Nights in a Bar-Room* at the Howard Atheneum this week.

I was one of the privileged few to whom the interior of the reconstructed Museum was shown last week, and like the rest, have nothing but the most enthusiastic praise for what has been done during the Summer. After passing by the new box office, which has been placed at the foot of the main staircase nearest Scollay Square, one reaches the main foyer which has been vastly changed by the removal of the cabinets that lined the alcoves. Here now is a charming promenade rich with Cornithian columns and handsomely decorated in ivory and gold. In the auditorium the wall surfaces are in red, and the dado, gallery and box fronts are in ivory white. The ceiling has been artistically decorated by L. Haberstroh and Son. It is covered with light, fleecy clouds, which, with the azure blue, give a marvelous atmospheric effect. In the center, but near the stage, is a Boucher group of airy pygmies, musical instruments in hands, which will be much admired. Gangengig's pygmies are still retained in the panel over the proscenium arch, and are shown to much better advantage. On the orchestra floor the circle has disappeared and the floor slopes down from the rear seats to the stage.

Dorothy Denning is in her last week at the Tremont. Her dance is by far the most striking of any of the sort yet given here.

Florence Dunbar has not settled on her plans for the season.

Eugene Fellers' new play, *Don Carlos* of Seville, will probably be produced by James O'Neill at the Bowdoin Square in September.

Nat Childs, of the Tremont, and his wife are still in Nova Scotia.

Last season the Palace had lady ushers and their success was so great that now it has a lady ticket-seller, too.

Thomas H. Ward, of Ward and Lynch, was married to Minnie McEvoy in this city the other day.

The Lyceum will open on Aug. 25 with Sam T. Jack's Youth and Old Age.

James Gilbert has taken his opera company, with Bertolo, the dancer, to the Lakeside Pavilion near Lowell.

When Louise Imogen Guiney's adaptation from the French is given at the Grand Opera

House in a fortnight a number of her friends from Harvard will appear as supers. Miss Guiney has selected the costumes for the production.

The Barnet Opera company is rehearsing *Prince Pro Tem*. Olea Bull, one of the principals, and Annie Pay-on Call, composer of a dance to be given, are returning on board the *Britanni* from a Summer spent in Norway.

A satisfactory settlement has been reached by the executors of the estate of Lawrence Barnett with the assignee of the American Exchange in Europe, and a petition has been filed for leave to accept the compromise. A hearing will be given Sept. 6.

JAY R. BENTON.

## ST. LOUIS.

Ada Somers-McWade, formerly of the *Bohemian Girl*, is here.

(Special to The Mirror.)

ST. LOUIS, Aug. 12.

The *Bohemian Girl* was revived at Ubrig's Cave to-night before a large audience. The cast was nearly the same as that seen earlier in the season.

The season at Schneider's Garden wound up to-night with a benefit to the proprietor, Jacob Rawak. One act of Tennessee, and one of *The Queen's Lace Handkerchief* were given; also solos by Addie Cora Reid, Vincent Graham and Richie Ling, and others. There were other attractive features.

John Reldon is spending a few days at his home here. He will leave shortly to join the Sea King's company.

Miss Pruette, who was seriously injured several days ago by being thrown from a street car, is out of danger.

Lizzie Gonzales gave her friends a surprise a few days ago by marrying a gentleman named Donnelly. He came on from New York.

"Red" Ross is here with his wife, Mary Baker.

The Olympic will open next Monday with one of Frohman's companies.

Fourteen of the members of the Reed Opera company left to-night for New York. The rest except one or two, went to Chicago.

Sylvester Cornish was unable to appear at Mr. Rawak's benefit last night at Schneider's. She was called to New York late on Saturday by a telegram announcing the illness of her son.

Ada Somers-McWade was also unable to take part in the performance. She was taken ill with typhoid fever. She will be obliged to remain here with her husband until she is well enough to travel.

W. C. HOWLAND.

## CINCINNATI.

Getting Ready for the New Season—People's First to Open—A Variety Venture to Close.

(Special to The Mirror.)

CINCINNATI, Aug. 12.

Manager Niles and Caldwell's Actors' Holiday company left here Thursday for Grand Rapids, Mich., where it began season on Saturday. Manager Niles will accompany his troupe the greater part of the present week.

The final performance of *Paris from Empire to Commune* at Carnival Park in Covington, Ky., will be given on Wednesday.

Laura B. MacCorkle, the Indiana whistler, has created a most favorable impression among the Zoo's patrons during her engagement, which closed on Friday.

The People's will be the first of the local theatres to open its campaign, and will begin its season next Saturday, presenting Eaton's Afro-American Vandeville company as the attraction.

Manager Anderson will inaugurate his season at the Fountain Square on Aug. 27.

The bills are already up announcing Al Field's Minstrels at the Grand for an engagement of four nights, beginning Aug. 30.

The Summer season of variety at the Highland House, which has been attended with but ill success, will close Saturday evening. David O'Brien, the stage manager of the house, will be given a benefit during the present week.

JAMES McDONOUGH.

## MONTICELLO'S SUCCESS.

(Special to The Mirror.)

SYRACUSE, Aug. 12.—Primrose and West's



# MR. DIGBY BELL

## AND HIS COMIC OPERA COMPANY

PRESENTING THE BRILLIANT NEW YORK SUCCESSES.

# Tar and Tarter AND Jupiter

By Harry B. Smith and Adam Itzel, Jr.

By Harry B. Smith and Julian Edwards.

NEW SCENERY. NEW COSTUMES. NEW SCENES. NEW SONGS. MAGNIFICENT PRODUCTIONS. BETTER THAN EVER BEFORE.

COMPANY OF 50 PEOPLE, INCLUDING THE FOLLOWING WELL-KNOWN ARTISTS:

LAURA JOYCE BELL, WILLIAM PRUETTE, JOSEPHINE KNAPP, OSCAR GIRARD, NAUD HOLLINS, H. M. RAVENSCROFT, HILDA HOLLINS, CHARLES MEYER, GERTRUDE CLARKE, CHARLES H. JONES, DOROTHY BARRETT, E. FORREST JONES, MABEL BLAKE, ROBERT BLAKE.

## DIGBY BELL.

Medical Director.

Under the Management of

James H. Falser.

CHARLES H. JONES.

Business Manager.

E. S. CONNER.

Address: Theatrical Exchange, 1010 Broadway.

### NOTE:

Managers and agents will take notice that I have acquired and own the sole rights to the book, music and rights to produce Smith and Itzel's Comic Opera, Tar and Tarter, and Smith and Edwards' Comic Opera, Jupiter. Managers and all persons in any manner infringing my rights will be held personally liable for so doing. Mr. James H. Falser is the only person authorized to make engagements and contracts for the production DIGBY BELL.

Monte Carlo opened H. R. Jacobs' Opera House to the capacity last night. There is only one opinion concerning the production. The play scored an emphatic hit. The costumes and settings are simply superb. George Wilson made a great success in white face.

E. A. RICHMOND.

### HENDRIK HUDSON.

[Special to The Mirror.]

CHICAGO, Aug. 17.—The Kimball Opera Comique company and Corinne in Hendrik Hudson made an instantaneous success to-night at the Alhambra Theatre. The house was packed to suffocation at 7:30.

H. R. JACOBS.

### THE ACTORS' HOLIDAY.

[Special to The Mirror.]

GRAND RAPIDS, Mich., Aug. 17.—The first production of The Actors' Holiday last night was a decided hit. The house was packed.

MILES AND CALDWELL.

### THE LIMITED MAIL.

[Special to The Mirror.]

DETROIT, Aug. 14.—Elmer E. Vance's The Limited Mail company opened the season at Whitney's Opera House on Sunday night to large patronage. Hundreds were turned away. Beatrice in her new business captured the house, and is the talk of the town.

W. I. CAMPBELL.

### DIGBY BELL'S OPERAS.

Digby Bell has about concluded all his arrangements for next season.

"I have made arrangements with Smith and Itzel whereby I get the sole rights to The Tar and the Tarter," said Mr. Bell to a *Mirror* reporter. "I was sorry to lose this opera last season for it is immensely popular. The part of Muley Hassan is happily fitted to me. I am going to stage it and also Jupiter, which was so successful last season. We shall put on the two operas in a large territory where they will be absolutely new."

"New scenery is being painted by Latayette Seavey and new costumes are being made by Eaves. The company, consisting of fifty people, includes Laura Joyce Bell, William Pruette, Josephine Knapp, Mand and Hilda Hollins, Oscar Girard, Charles F. Meyer, H. M. Ravenscroft, E. Forrest Jones.

"John McGhie will be the musical director, and the stage will be under the direction of Charles H. Jones. E. S. Conner has been engaged as business manager. The company will be under the management of James H. Falser.

"We will visit Boston, Philadelphia, Chicago, Baltimore, Washington, Pittsburgh and the large Western cities. The trip includes eight weeks on the Pacific coast, with a side trip into British Columbia.

"Arrangements have been made for a baggage car, a hotel and sleeping car, and a tourist sleeper for the Western trip. The season will open in September. Our booking is all that could be desired."

### CHANGES IN HOPPER'S COMPANY.

The reason why Jeannette St. Henry withdrew from her post of prima donna of the De Wolf Hopper company was purely professional.

Her husband, John Miller, is the musical director of the organization. He is a strict disciplinarian. For some time Miss St. Henry had felt that Mr. Miller was not treating her with the consideration due to her position in the company. In various ways she thought that he belittled her.

The climax was reached at the matinee, a week ago last Saturday, when the conductor cut Miss St. Henry out of an encore. She resented his action, although he explains that it was all due to a mistake. Miss St. Henry at once tendered her resignation to Manager Stevens and it was accepted reluctantly.

"My husband and I are on the best terms in the world out of the theatre," said she to a *Mirror* reporter, "but professionally we cannot get on at all. I have decided to seek another engagement for that reason."

Mrs. St. Henry, who is a beautiful woman, an accomplished singer and a decided favorite with the public, has received several offers. As yet she has not signed.

Last week, too, Anna O'Keefe handed in her resignation. A *Mirror* man called upon Miss O'Keefe at the Hotel Vendome.

"I had intended all along," said she, "to abandon opera after this season, and I resigned sooner than I had intended originally because I do not care to appear on the road in a part that I feel to be beneath my abilities."

"I have no ill-feeling towards anyone connected with Mr. Hopper's company. I have been treated very well indeed there, but Mr. Stevens knew quite a while ago that I intended to appear henceforth in plays instead of operas. My friends have been kind enough to tell me that I will succeed in legitimate work. I shall not accept an engagement that is not in every way satisfactory to me, and although I should be sorry to be idle a season, I should do that rather than sign with the wrong manager."

On Friday night Miss O'Keefe was taken ill after the first act of Panjandrum and her part was taken up by her understudy. Marie Hilliard has been engaged to succeed Miss O'Keefe, who will go to Montreal to visit friends next week.

Several others have left the Panjandrum company. The man that played the monkey has signed with the management of Wang. Mr. Parks, the understudy of Edmund Stanley left last week, and Agnes Reilly, who has made quite a hit as an officer, will retire next week.

Alfred Klein is now the only member of the company that was in it when it came into existence.

### IN THE PRESIDENT'S HONOR.

The first visit of Mrs. A. M. Palmer, President of the Woman's Professional League, to the rooms of that organization since her return from Europe, was made yesterday afternoon, when the members took advantage of the occasion to give their worthy president a royal welcome.

Mrs. Palmer was met by a reception committee and escorted to her chair. There was plenty of handshaking. The president listened to a shower of congratulations upon her safe homecoming.

Mrs. Palmer gave a few moments to a *Mirror* reporter.

"It was my twenty-second round voyage over the ocean, and it did not present anything especially new to me, but it was a very pleasant one," said Mrs. Palmer.

"Did you find organizations in the course of your travels similar to the League?"

"Not one," answered Mrs. Palmer. "The only organization for the benefit of professional women that I heard of abroad is that in London known as the Theatrical Guild, but it is nothing like ours in its scope and objects; it is for the benefit of mothers who are actresses and who may require aid under certain circumstances. Nor could I hear of a club of women in Paris like ours."

"But what is uppermost in my mind, and that which I wish *The Mirror* to especially mention, is the wonderful progress made by the League during my absence of two months. The members have worked industriously, it is evident, and they have really surprised and gratified me. I am pleased with everything they have done. They are great workers and charming women, and I am pleased to add my efforts to aid them."

The social and its accompanying festivities began at three o'clock, and the League and its president passed several hours in an enjoyable manner. Mrs. Merrick played a piano solo. Cathie Sheldon sang "Looking Back." Carrie Cobb gave a recitation on "Sunday Fishing." Tillie Teale Snyder sang. The programme was concluded with a recitation by Olive Berkeley.

### MIRROR CALLERS.

Among those that called at the *Mirror* office the past week were: Colonel Henry Maple-son, Fred C. Whitney, Kitty Cheatham, W. S. Hart, Jeannette St. Henry, T. B. Thalberg, J. W. Shannon, Agnes Lane, D. W. Miller, Edith Mai, Lionel Bland, W. H. Pascoe, Lincoln Wagenhals, Collin Kemper, Frank A. Connor, Ethel Friend, Clara Daymar, Edward Webb, Paul Scott, Frank Kemble, Adelaide Russell, Phyllis Ackland, May Robson, Duncan B. Harrison, W. Edward Golden, Burt Haverly, Laura Biggar, J. W. Ransome, E. N. Black, Digby Bell, George Wotherspoon, Frank D. Hennessy, Louise Moore, D. H. Wilson, Lucille La Verne, E. B. Adams, W. B. Royston, Charles B. Cochran, Robert Campbell, Homer Granville, Ethel Barrington, J. M.

Howard, Wallace D. Shaw, Fred Mower, Burr Caruth, W. S. Belknap, Selvia Denton, Arthur Trevelyan, Mabel Davidson, Catherine L. Beach, G. Herbert Leonard, Sheridan Block, Emma Field, C. R. Gardiner, Clifford Leigh, Arthur C. Aiston, George C. Boniface, and Madame Cottrelly.

### MR. WILKINSON RETURNS.

W. M. Wilkinson has returned from his trip to Europe. It is reported that the object of his visit was to arrange a Russian tour for Alexander Salvini. He says offers have been made to book the young actor in St. Petersburg and Moscow. Mr. Wilkinson has brought with him a play by Alphonse Daudet, and the sketches of scenery for The Son of Porthos. The repertoire will include The Fool's Revenge and Hamlet. The tour will begin at Cincinnati. The company will play an extended engagement in New York.

### OBITUARY.

Carolina Leclercq died on Saturday in London. She was born in that city on June 12, 1831, and her father was Charles Leclercq, for many years well known in London and Manchester as a clever ballet master, pianist and stage manager. Miss Leclercq was educated for the stage from childhood. At the Princess's Theatre in 1850 and during the two ensuing Christmas seasons she appeared with great success as Columbine. In 1851 at the same theatre she played the character of Marchesa Medisana in *Marion Spada*, adapted from Scriba's libretto to Kuller's opera. In April, 1854, she acted *Maguerite in Faust*, this was an adaptation of a French play by Michael Carré. In 1855 she appeared as *Riviera* in *The Soldier of Toledo*. She also originated *Regina Morton's* A.P. in *Under the Stars and Our Wife*, or *The Rose of Sharnah*. Later at the Princess's she acted *Pauline in The Tempest*, *Nerissa in The Merchant of Venice*, *Matresford in The Merry Wives of Windsor*, *Mrs. Savage in Blowing With Fire and Rosalind*. She acted *Zillah* at the Lyceum in the first London representation of the Duke's *Merry* by Charles Fechter. She associated *Opheelia* to *Fletcher's Hamlet*, *Pauline* to his *Maude* and *Mercedes* to his *Monte Cristo*. Miss Leclercq came to this country with *Richard* in 1879, making her first appearance at *Widdie's* as the *Queen in King Rols*. She remained here for seven years, acting with *Fletcher* and acting without him in Shakespearean parts and the standard comedies. In 1887 she returned to England and acted there with her husband, John Nelson, until a couple of years later, afterwards she played many parts in the principal companies and remained a favorite to the close of her career. She acted last season, a sister of Miss Leclercq, and other members of her family have been on the stage.

The death of Mrs. Harry Courtauld, who was known to the stage as *Emma Grattan*, occurred on Tuesday last at the House for incurables in Fordingham. Mr. Courtauld was not present at her bedside, nor did he attend the funeral. "The Actors' Fund Executive Committee," headed by Louis Aldrich, directed an undertaking to provide an oak casket, and simple funeral services, according to the rites of the Catholic Church, were held at the Fund rooms in West Twenty-eighth Street on last-day morning. One of the priests of St. Leo's Church officiated. The remains were buried in the Fund plot in Evergreen Cemetery. A delegation of members of the Woman's Professional League, composed of Rosa Kant, Anna Goodheart, Mary Leonard and Ada Gilman, attended the funeral. There were also present Louis Aldrich, Harry Dunfield, John Wacker, Frank G. Cutler, F. J. Spink, Frank Munroe, James A. Kelly, W. H. Hamilton, Frank Kimball, Jerry Blackett, Branch O'Brien, Vincent Kearney and others.

In Boston on Wednesday night John B. Wright died, aged seventy-nine. He began theatrical life very early. He was called boy at the old National in Boston and afterwards prompter at the old Tremont and stage manager at the Boston Theatre. In 1868 he went to Baltimore, and later to Ford's Theatre, Washington. He was stage manager there on the night of the assassination, which he witnessed from the wings. He travelled with Edwin Forrest for a time. Mr. Wright had not been connected with the theatre for more than a dozen years. The cause of death was paralysis of the brain.

William Thomas Widdieborough Hall, the noted dramatic critic, died in Boston last Wednesday, aged sixty-three. For twenty years Mr. Hall was connected with the Boston *Tribune*, and during that period he did a great quantity of valuable work. He held a high rank both as a dramatic and a literary critic. His standard was high, and his sense of duty to literature and art was highly developed. Mr. Hall was quite celebrated as a Shakespearean scholar. His death is a distinct loss to the Boston guild of critics.

Last week on Monday George W. Gale died of malaria at his home in this city. The deceased, who was fifty-eight years of age, was born in London. For ten years he was property man of the Fifth Avenue Theatre. A wife and son survive him.

### MATTERS OF FACT.

The new musical farce-comedy, *A Baggage Check*, written by Charles E. Blaney, author of the farce comedy success, *A Railroad Ticket*, will be produced late in September. It is said to contain new and original mechanical effects that are extremely funny. Manager Reynolds has secured for it a strong cast, and it will be handsomely staged. Messrs. Shober and Carpeville, it is said, have gotten up for it the handsomest lot of paper ever used for farce comedy.

Quite a number of beautiful imported Summer dresses which Mme. Grangier, of 33 West Forty-fifth Street, has on hand will be sold by her at a sacrifice. Only ladies of the profession can take advantage of this offer.

Paul Scott is successfully appearing in the *Romany Rye*, which opened its season at the Columbus Theatre on Monday night.

Manager J. J. Quirk wants a strong attraction to open the season at Kaizer's Opera House, Mahanay City, Pa., in the week of Sept. 11.

Edward N. Hoy, who has supported Louis James for four seasons, Frederick Warde for two seasons, and Charles B. Hanford, last season, is at liberty. Communications may be addressed to his residence, 215 West Twenty-fourth Street, New York.

Cara Pryor, a winsome soubrette who did capital work last season with Crandall's Busy Day company, is engaged for Clint G. Ford's *An American Hero*. She will play the leading soubrette part and introduce her clever singing and dancing specialties.

James K. Smith, the well-known bucolic comedian, has changed his name to That Smith.

The members of the Rose and Charles Coghlan company are called for rehearsal on Sept. 7 at 12 o'clock noon, at the Schiller Theatre, Chicago.

Alexander Spencer, who has successfully conducted the productions of operas and the orchestra at Uhrig's Cave, St. Louis, the past Summer, will be at liberty after Aug. 31. He may be addressed at St. Louis.

John P. Smith has leased the Criterion Theatre, Brooklyn, for a term of weeks, and announces early open time. His address is Taylor's Exchange.

The week of Aug. 28 is open at the Columbia Theatre, Boston, for a first-class attraction. This is one of the dates canceled by The New South.

Meroney's Opera House at Salisbury, N. C., has been entirely remodelled. It has a seating capacity of 900, and the appointments are first-class throughout. D. M. Miller, the new manager, promises a successful season.

An opening is offered to a first-class attraction for a New York engagement at Hyde and Behman's Park Theatre. The weeks open are Oct. 16 and Nov. 6.

The members of Charles T. Ellis' company are requested to assemble on the stage of the Grand Opera House, Brooklyn, on Aug. 16, at 10:30 A. M. for rehearsal. The call should be acknowledged to Archie H. Ellis, New York Theatre, New York.

Joe Freeman has resigned as business representative of the Greve Litho Company, of Milwaukee, his time being taken up with his new star, Freddie Huke, who opens her season Aug. 27, at Milwaukee.

Ida Mülle, for four years principal girl with David Henderson's Extravaganza company, is at liberty for next season. She may be addressed at the Chicago Opera House, where she is now successfully appearing in *Ali Baba*, or at 1212 Michigan Avenue, Chicago.

Carlo Torriani, who sustains an enviable reputation as a musical director, will go out next season with J. M. Hill's *The Algerian*. "Torri," as he is familiarly known, is one of the best wielders of the baton in the land, and he has always been associated with the best attractions.

H. Falkenbach, of 51 Bleecker Street, is making a specialty of silk, cashmere and theatrical hats; also hats of conical shape. The profession will find Mr. Falkenbach a careful and conscientious manufacturer.

All of Edwin Parrish's costumes, made especially by Hawthorne, and consisting of legitimate and modern wardrobe, wigs, shoes and swords, will be sold by him at a sacrifice. He has also two ladies' white satin dresses, which he would like to dispose of.

Frank Kemble, a graduate of the old California Theatre and who has supported Lawrence Barrett, Marie Wainwright, Frederick Warne and Modjeska, is at liberty to sign for the legitimate for this season.

Elita Proctor Otis, who scored a great success in Stetson's *Crust of Society* company the past season, is at liberty for comedy, leads or special engagements. Her address is Low's Exchange, 949 Broadway.

Lily Vinton can be signed for juveniles and light comedy roles. Address 301 West Fifty-seventh Street.

C. D. Hess' grease paints, manufactured by the Youthful Tint Manufacturing Company, will be on exhibition at the Sturtevant House from Aug. 15 to 19. Mr. Hess will attend in person.

Paul Barnes, who will star this season in *The Chamois Hunter*, is most enthusiastic regarding the prospects and the merits of his new production. Mr. Barnes will go out under capable management, with a strong company and excellent printing.

Adelaide Russell, a clever soubrette and comedienne, who was formerly with Pauline Hall, has been engaged for Paul Barnes' comedy drama, *The Chamois Hunter*.

Marion Gray is at liberty to play soubrette roles. Irish or black-face dialect preferred.



**DRAMATIC.**

Doyle, Frank Calhoun, Al. Feeley, C. Kenacilly







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# Freddie Huke IN For a Million

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SPECIAL—I have canceled contract and SEVERED ALL BUSINESS RELATIONS WITH ZANZIC, MAGICIAN. All Illusions, Tricks and Paraphernalia announced to be used by him are now and ALWAYS HAVE BEEN MY PERSONAL PROPERTY, and will now be produced ONLY BY POWELL, who will also add all of the costly paraphernalia and illusions owned by him.

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### KATHRINE CLEMMONS'

"LADY OF VENICE"

Company will meet for rehearsal  
on the stage of the FIFTH  
AVENUE THEATRE.

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## CALL IMMEDIATELY

Billy Arlington (the original,  
White or Black Face Comedy. Miss  
Lillian Daly, young, bright and  
beautiful. Dramatic Leads or Sou-  
brettes. Strong refined specialty  
if required.Managers of repute address  
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### Mme. Grangier,

FROM PARIS.

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GREAT BARGAIN.

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L. DE VEYRAN, EDITOR.

A news magazine devoted to the interests of  
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